GUIDA PER LO STUDIO

Elementare e Progressivo

DELLA

VIOLA

Ordinata da

EUGENIO CAVALLINI

Professore di Violino e Viola nel R. Conservatorio di Musica in Milano

17190 Parte 1ª *Elementi, Scale, piccoli Solfeggi e Stadi progressivi* Fr. 14.—
17191 „ 2ª *24 Stadi in tuoni minori* . . . . . „ 12.—
17192 „ 3ª *Variazioni, Fantasie ecc. con accomp.to di Pianoforte* „ *.

Proprietà dell'Editore per tutti i paesi

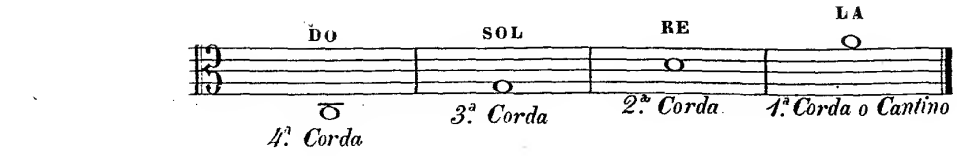
MILANO F. LUCCA

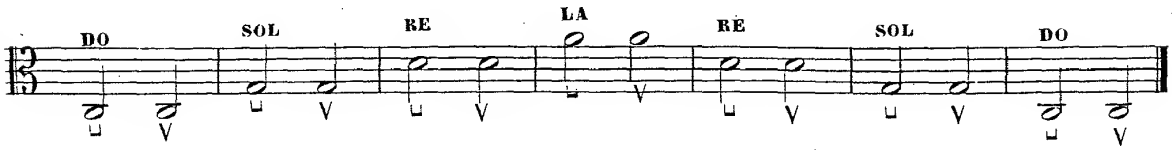
Firenze, Ducci *Torino, Blanchi* *Napoli, Girard e C.* *Chiasso, Euterpe Ticinese*

PARTE I.ma

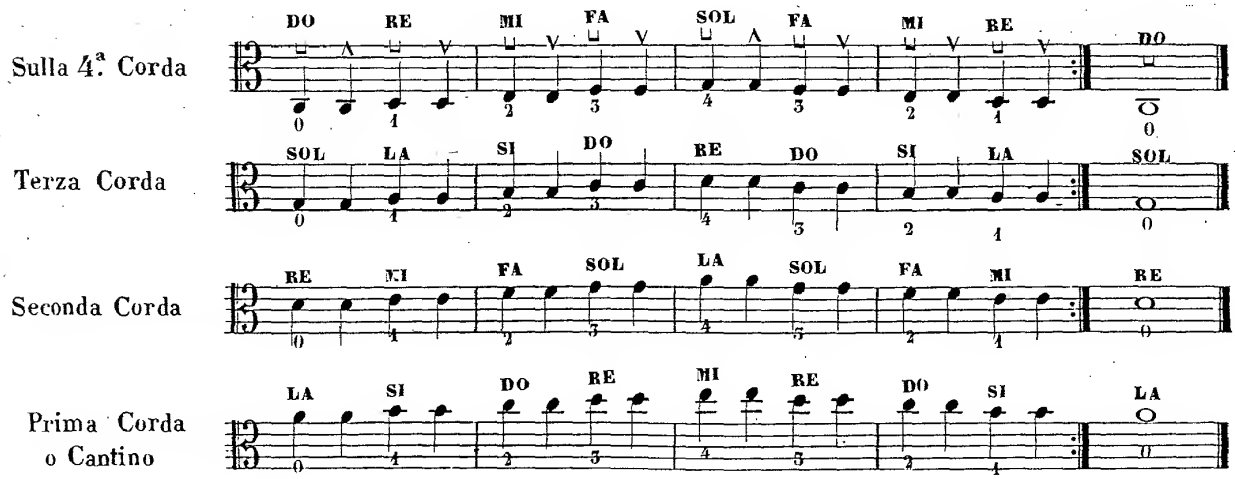
ACCORDATURA DELLA VIOLA (1)

EUGENIO CAVALLINI.





NOTE NATURALI CHE SI POSSONO ESEGUIRE SULLE DIVERSE CORDE



(1) *INDICAZIONE DEI SEGNI*

⌴ Indica l'arcata in giù *o tiré*

V ,, l'arcata in sù *o pousse*

Ten. vuol dire di non levare il dito dalla corda

— Di muovere il dito senza alzarlo dalla corda

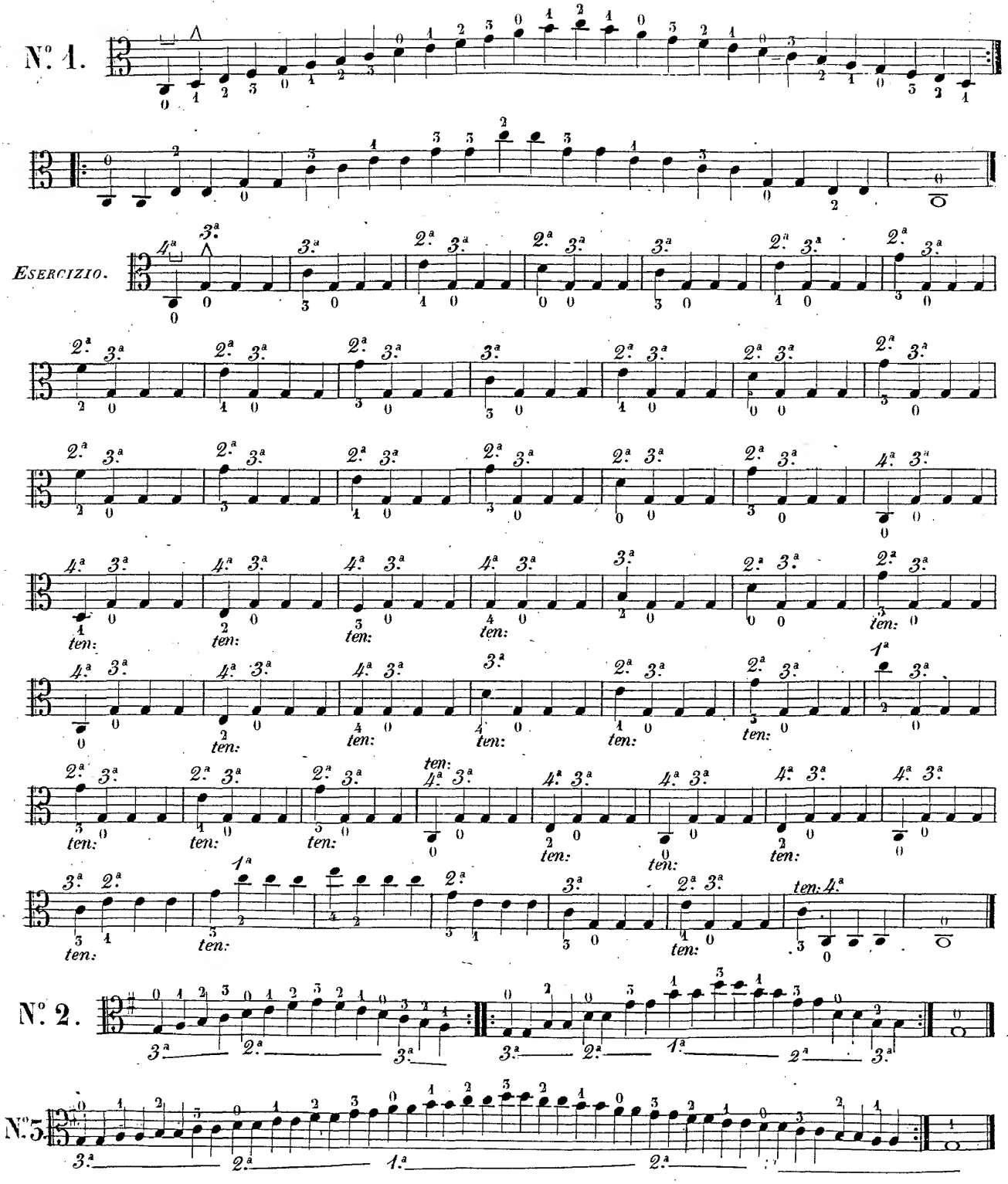
Sim. Posto sopra o sotto a due note vuol indicare di mettere il dito, simultaneamente sopra due corde

< Crescendo di forza il suono

> Diminuendo di forza il suono

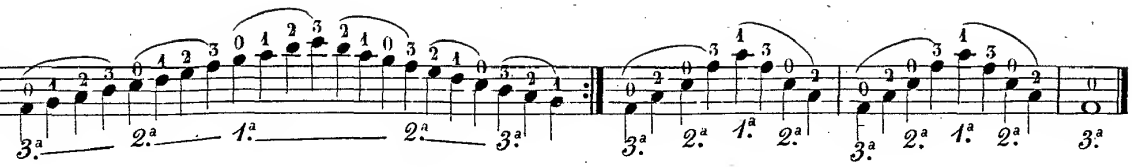
Proprietà di F. Lucca = Milano

l 47190 l



N.B. Gli Esercizi N. 2. 3. 4. 5. 6. si eseguiranno dapprima lentamente, poscia con movimento più accelerato.

N.° 4.



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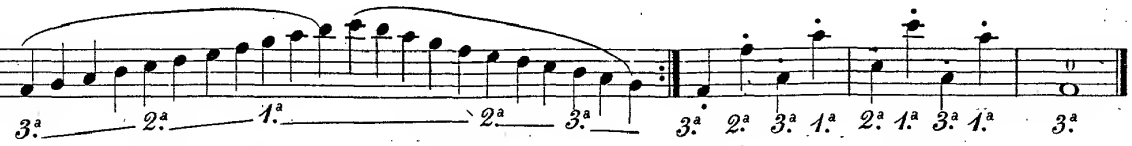

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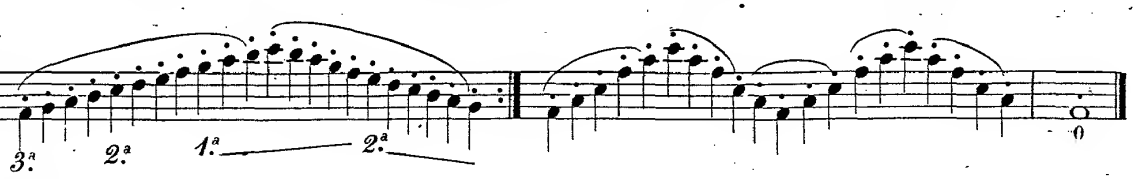
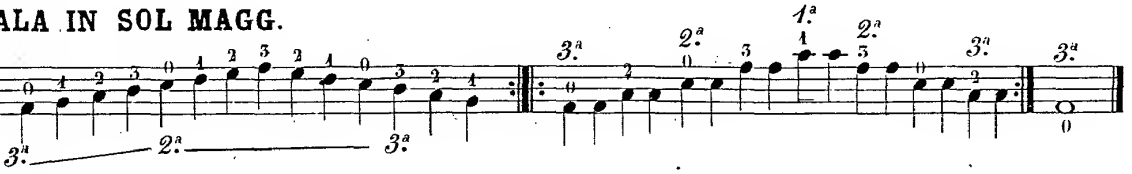
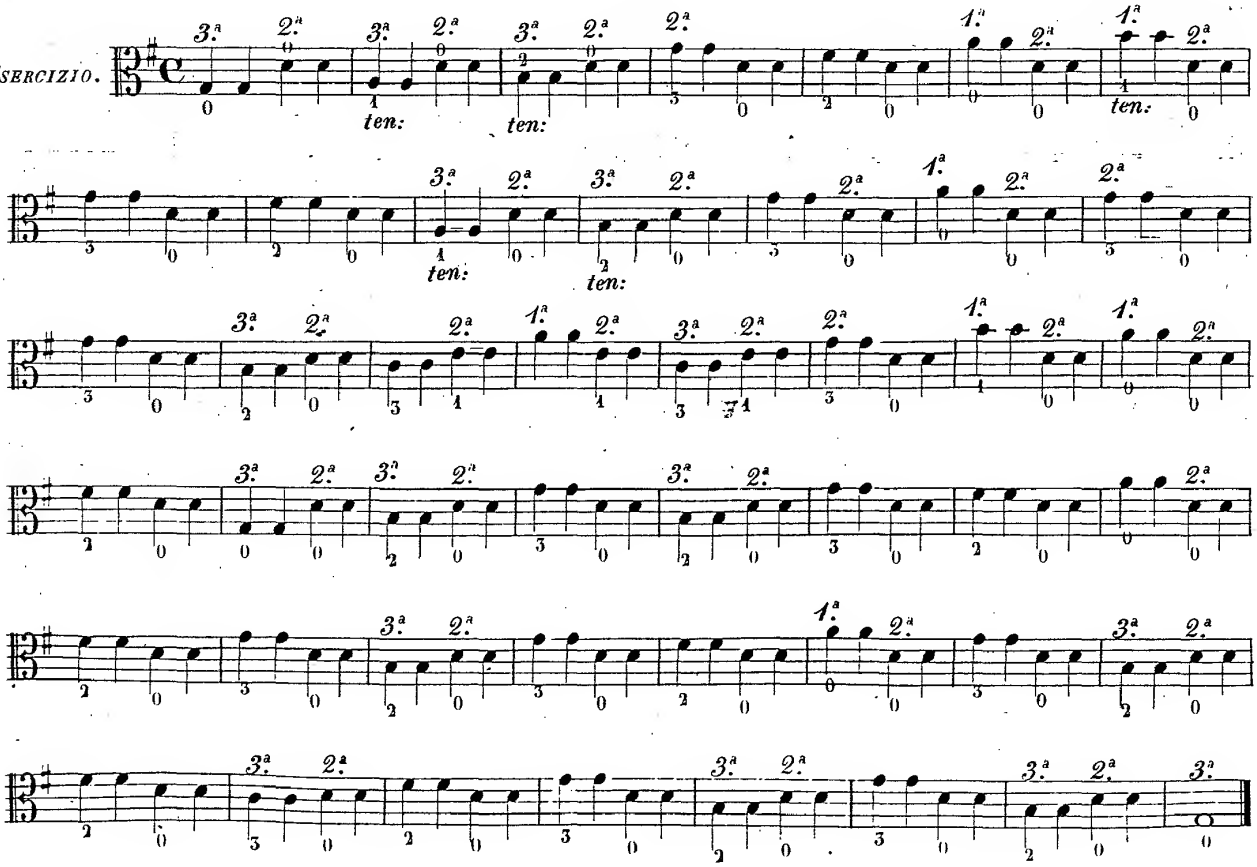


SCALA IN SOL MAGG.

N.° 7.

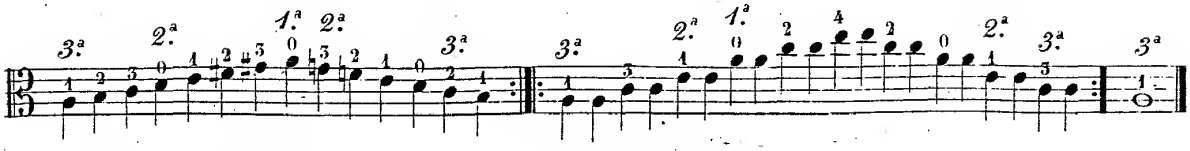


Esercizio.



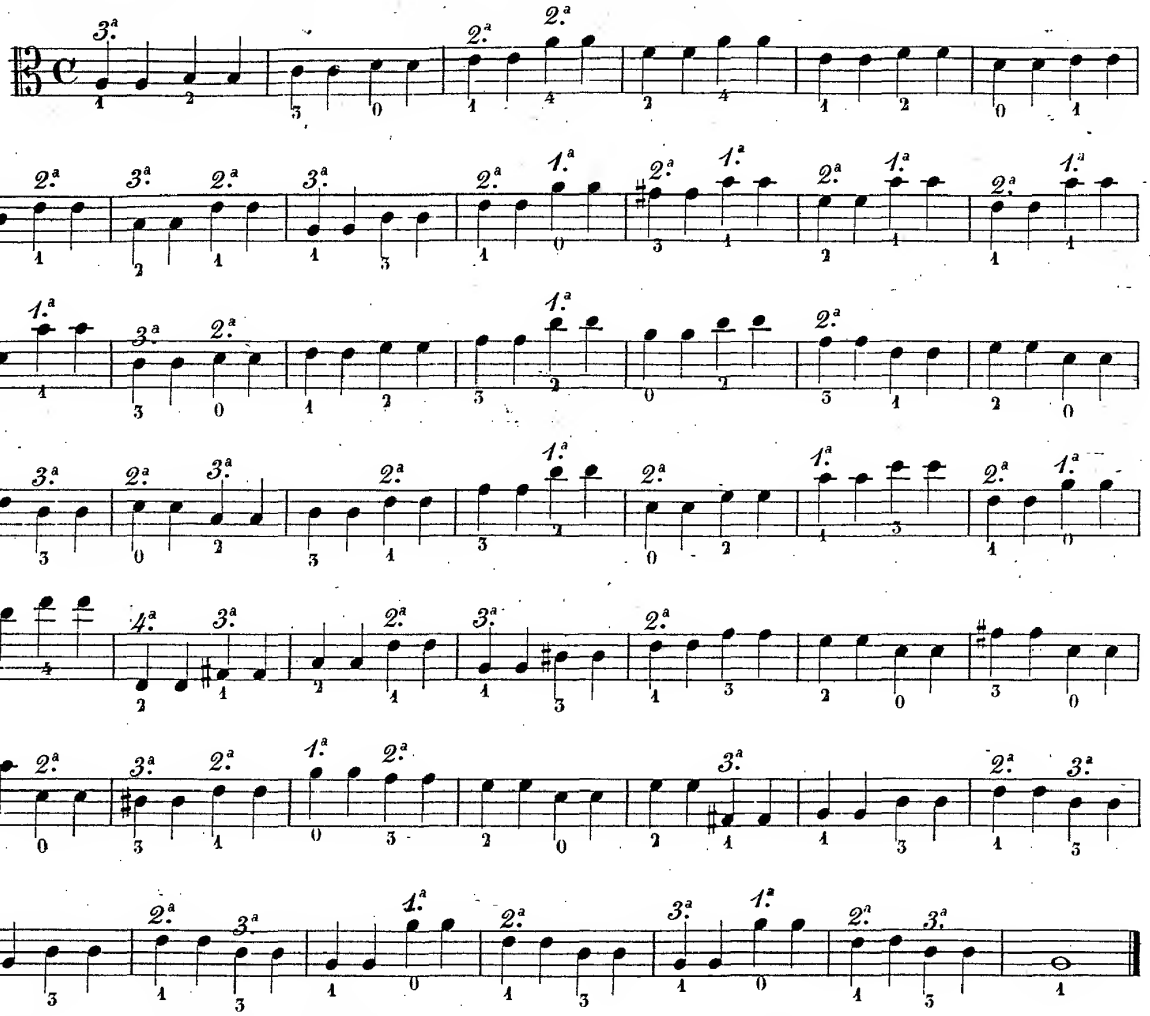
SCALA IN *LA* MINORE SOMIGLIANTE DI *DO* MAGGIORE

N.° 8.



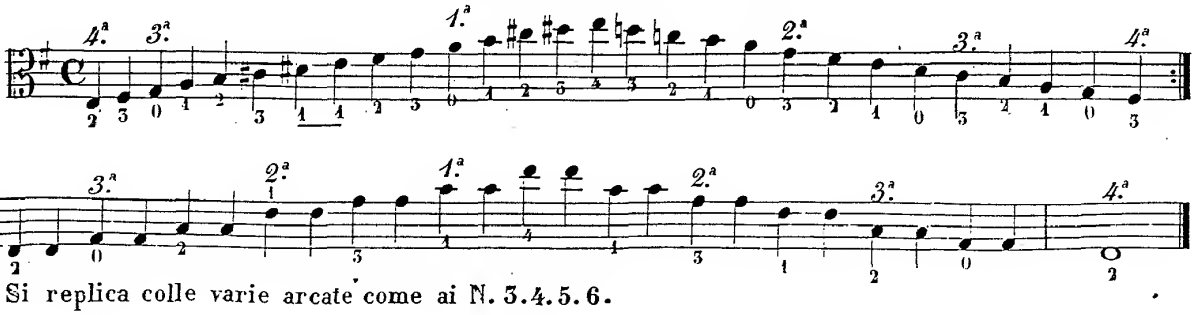
Si farà la Scala in *La* Minore variando le arcate, come ai N. 3.4.5.6.

Esercizio



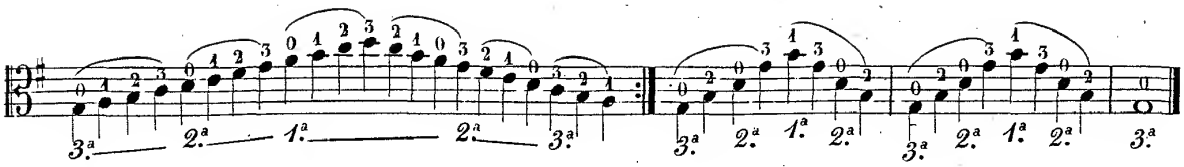
SCALA IN *MI* MINORE SOMIGLIANTE DI *SOL* MAGGIORE

N.° 9.



Si replica colle varie arcate come ai N. 3.4.5.6.

N.° 4.



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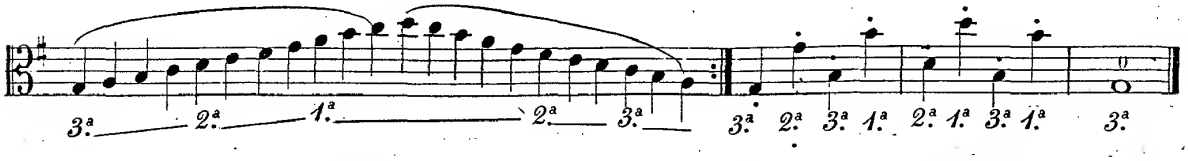

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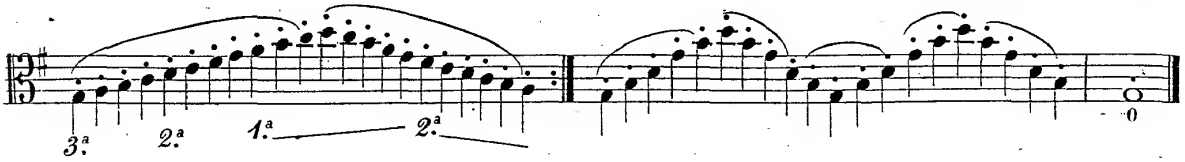
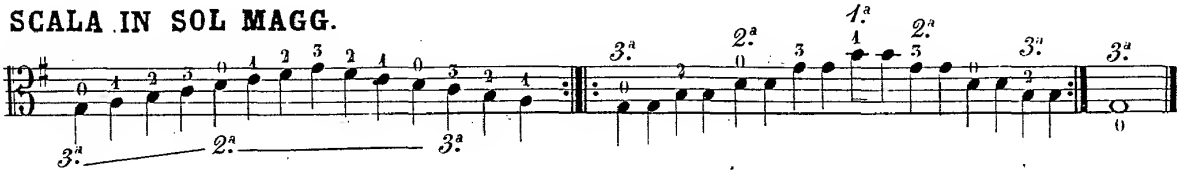
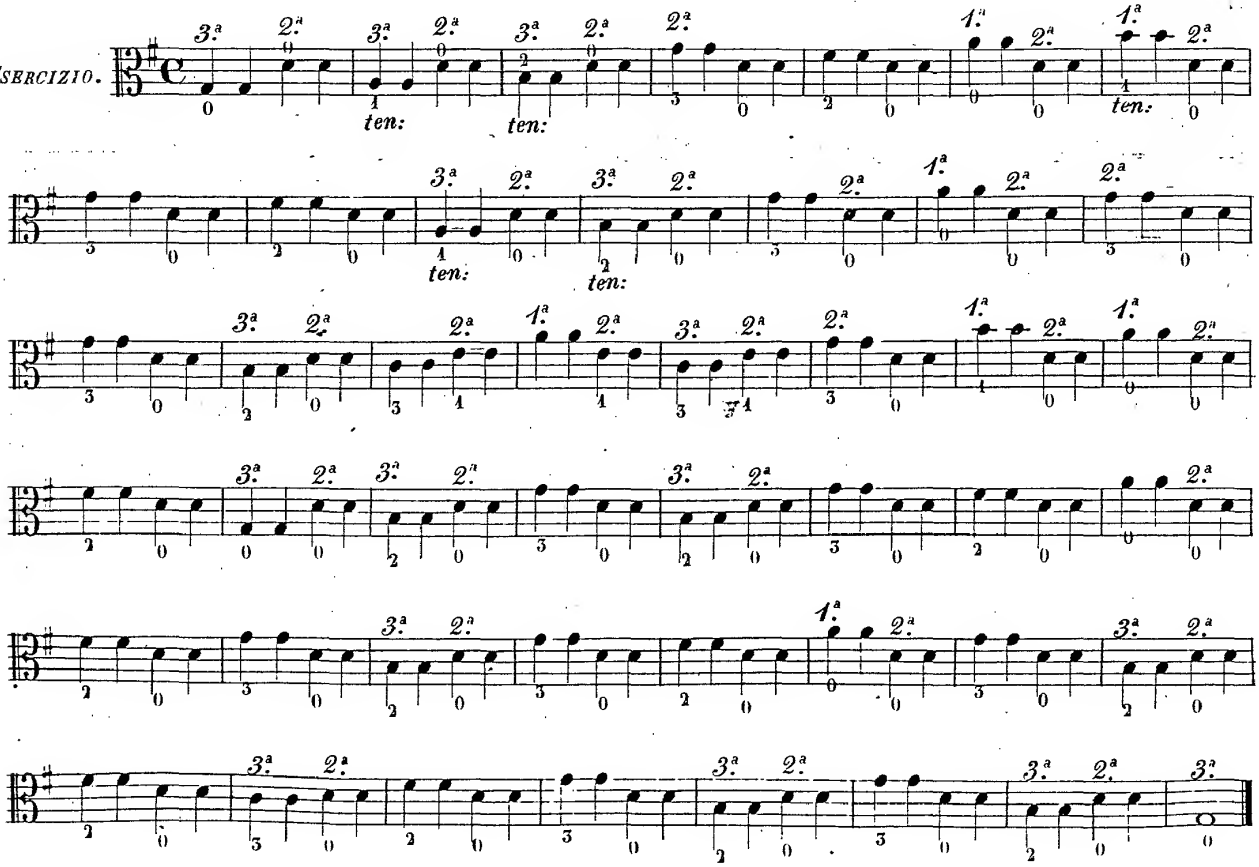


SCALA IN SOL MAGG.

N.° 7.

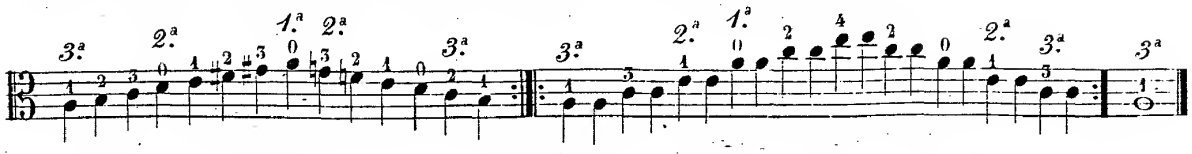


ESERCIZIO.



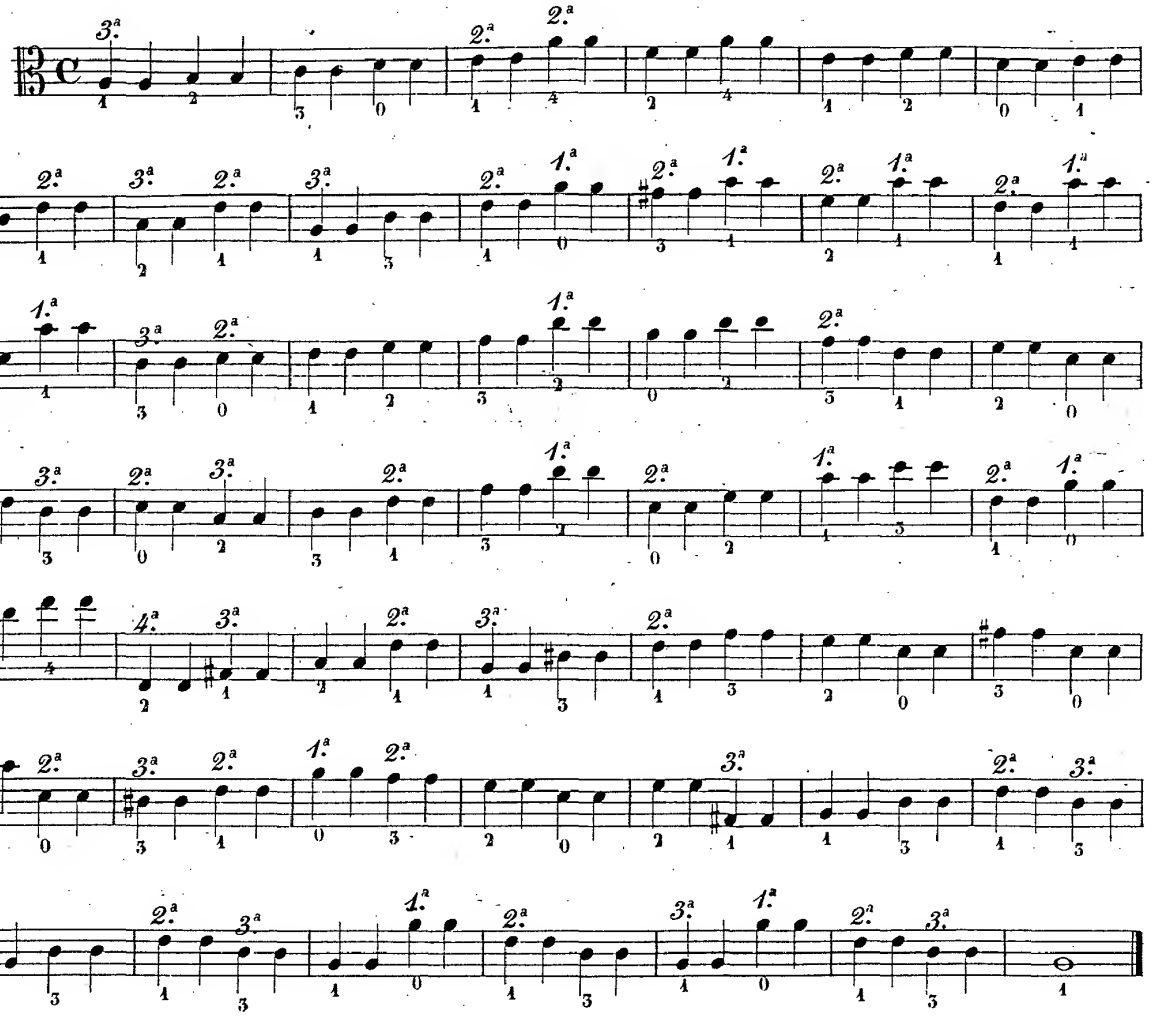
SCALA IN *LA* MINORE SOMIGLIANTE DI *DO* MAGGIORE

N.° 8.



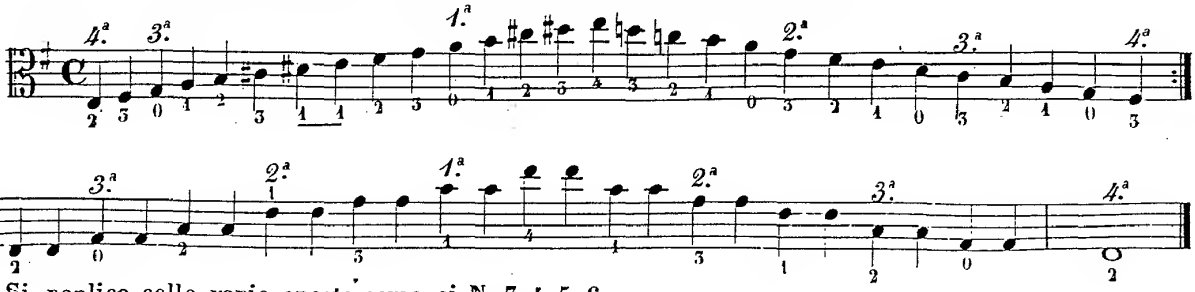
Si farà la Scala in *La* Minore variando le arcate, come ai N. 3.4.5.6.

Esercizio



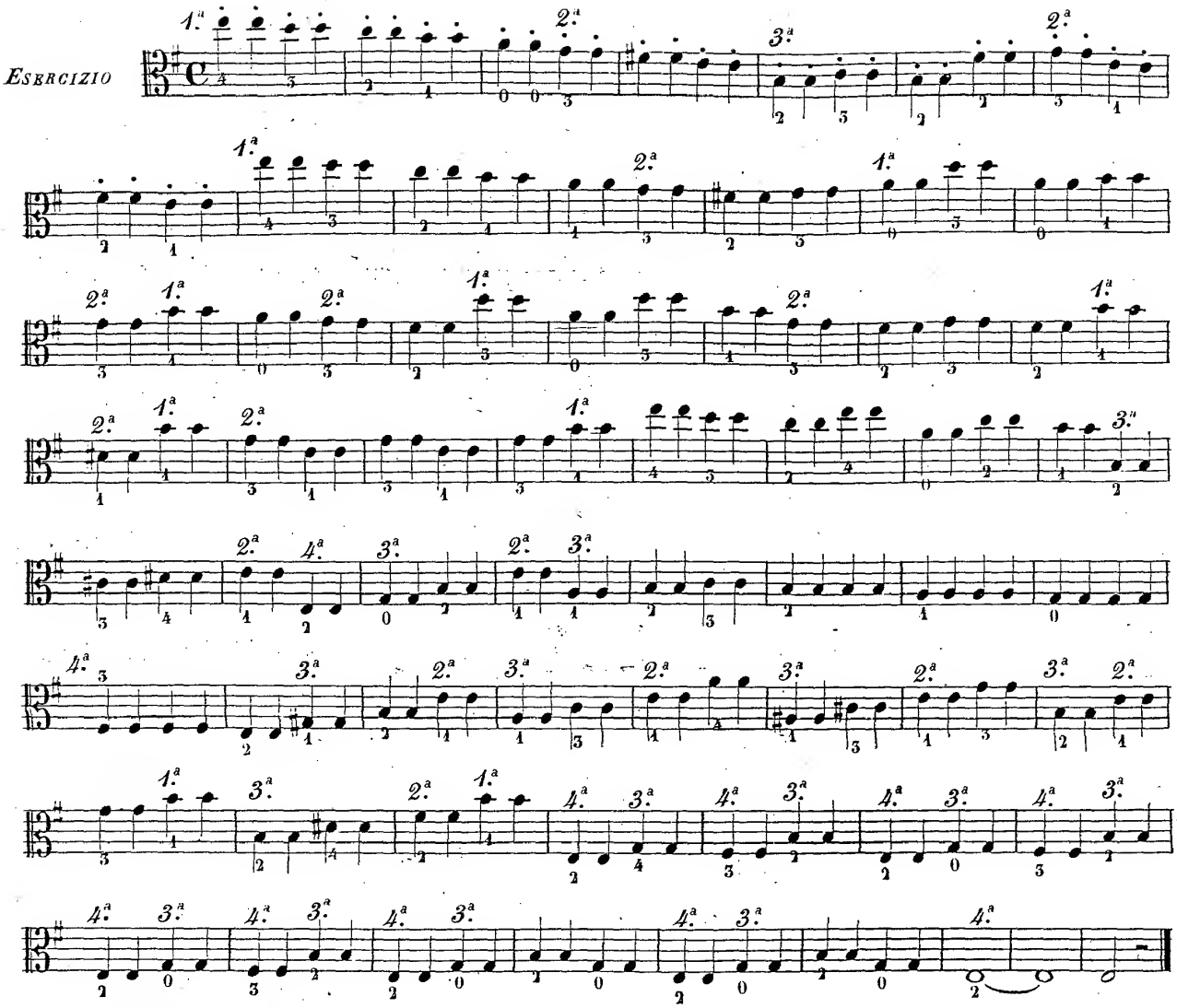
SCALA IN *MI* MINORE SOMIGLIANTE DI *SOL* MAGGIORE

N.° 9.



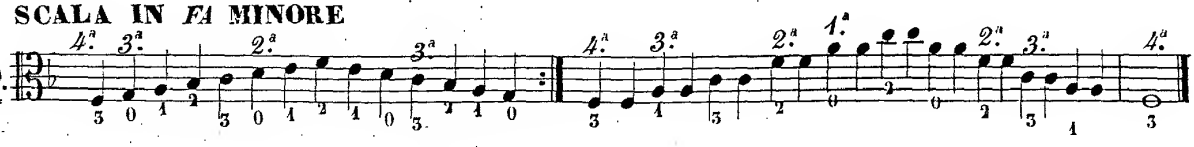
Si replica colle varie arcate come ai N. 3.4.5.6.

Esercizio



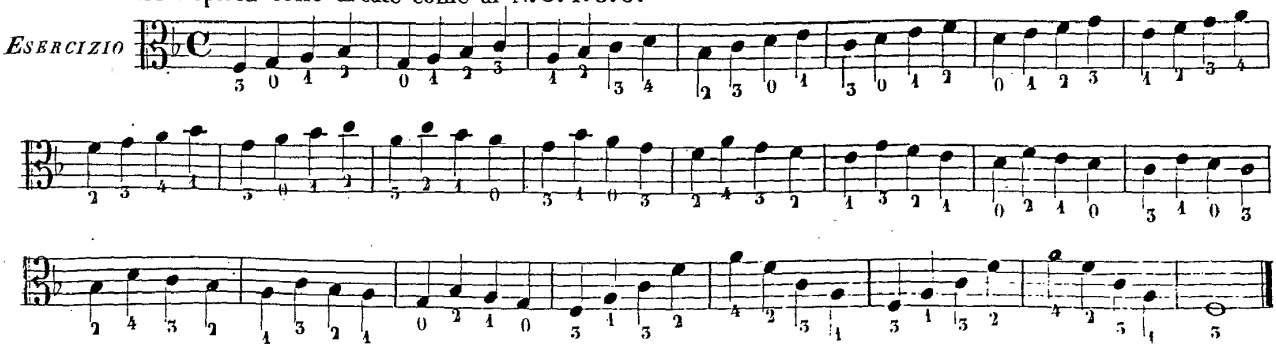
SCALA IN *FA* MINORE

N.° 10.



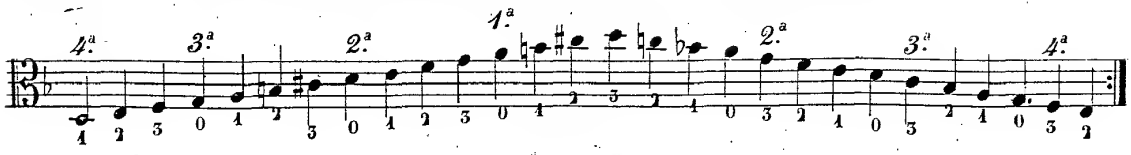
Si replica colle arcate come ai **N. 3. 4. 5. 6.**

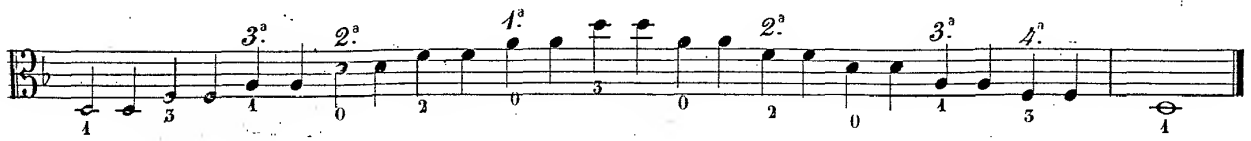
Esercizio



SCALA IN *RE* MINORE SOMIGLIANTE DI *FA* MAGGIORE

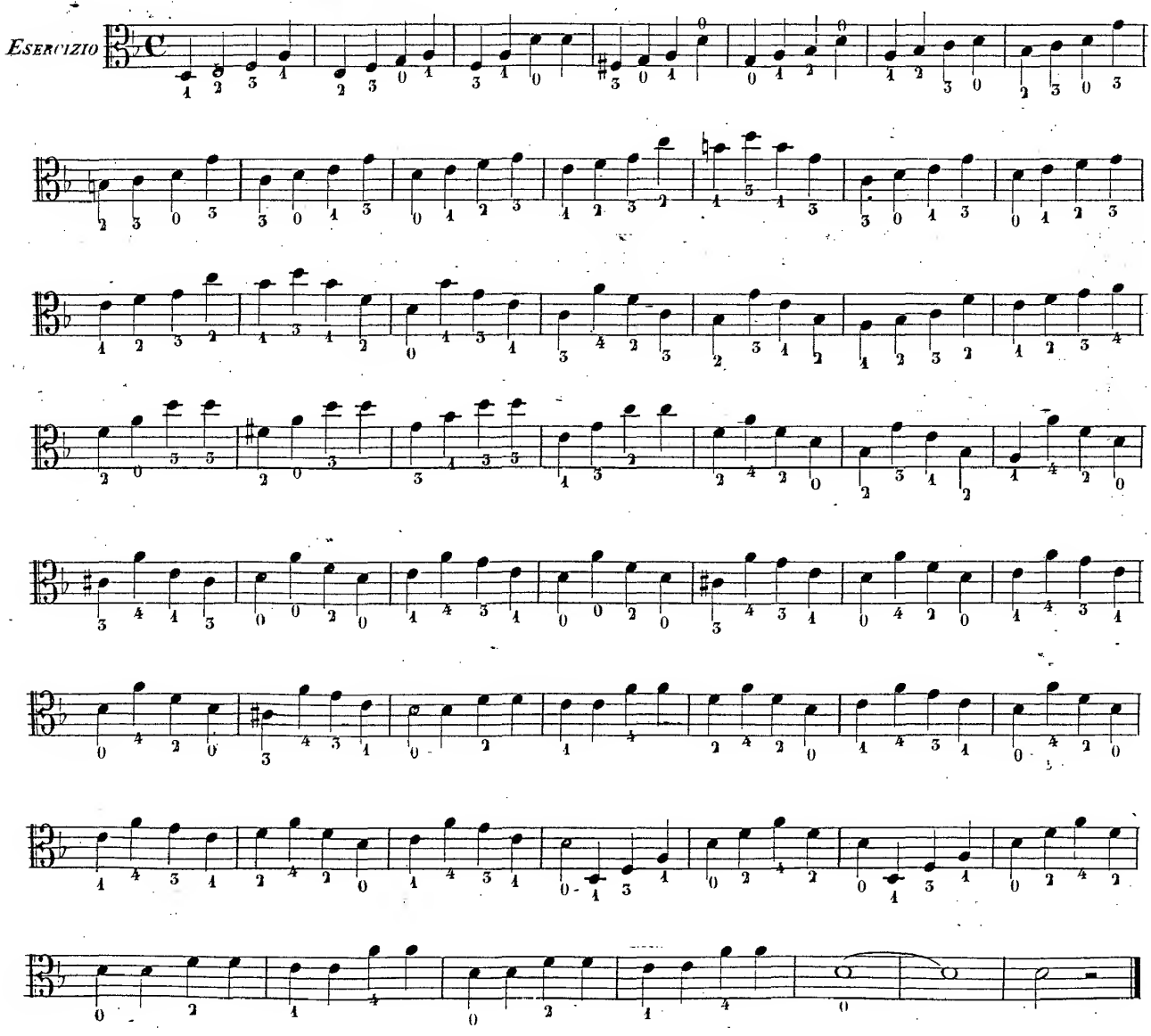
N.° 11.





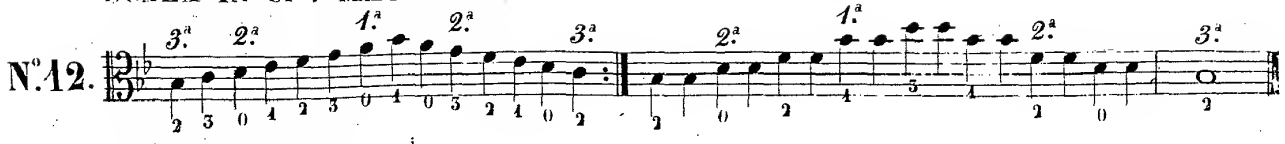
Si replica come ai N.i 3.4.5.6.

Esercizio



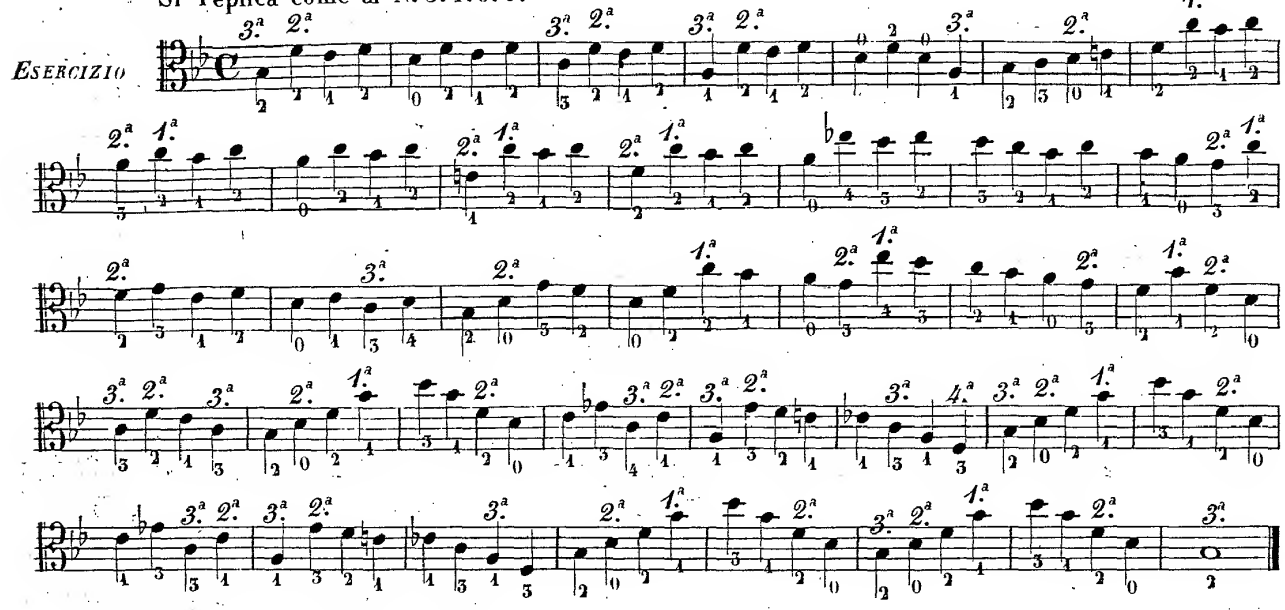
SCALA IN *SI* ♭ MAGGIORE

N.° 12.



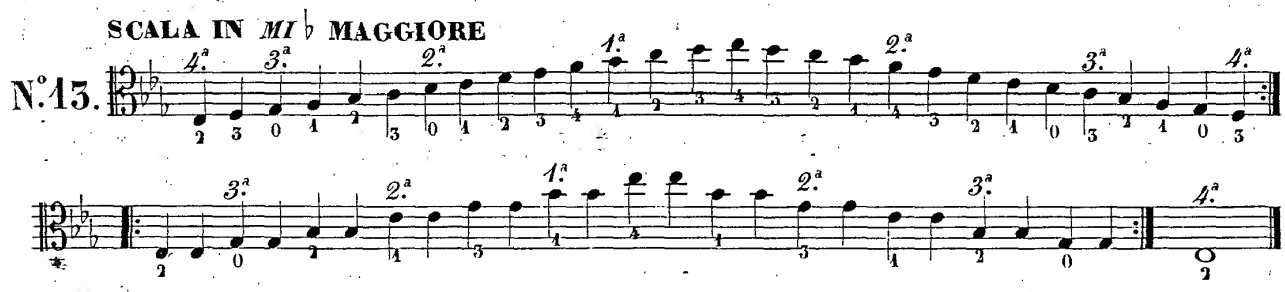
Si replica come ai N.i 3.4.5.6.

Esercizio



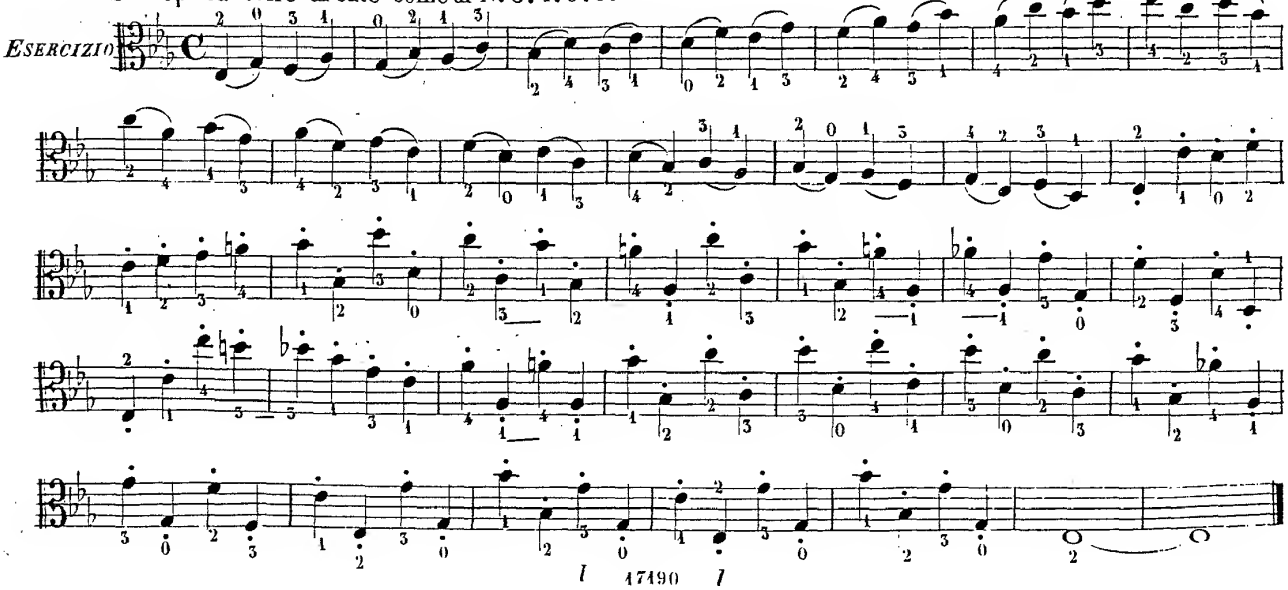
SCALA IN *MI* ♭ MAGGIORE

N.° 13.



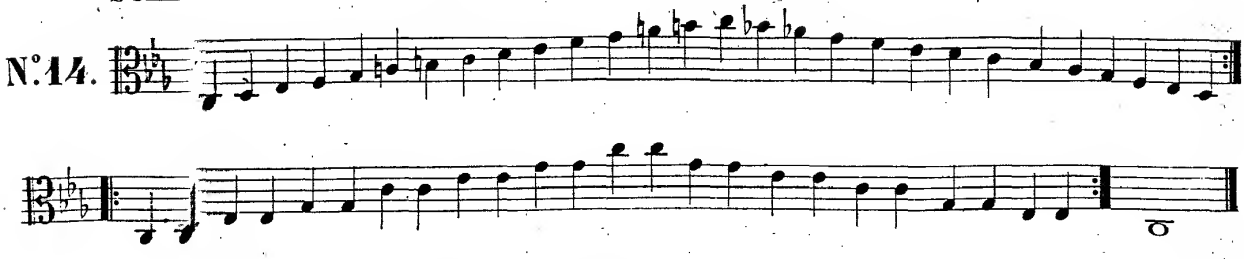
Si replica colle arcate come ai N.i 3.4.5.6.

Esercizio



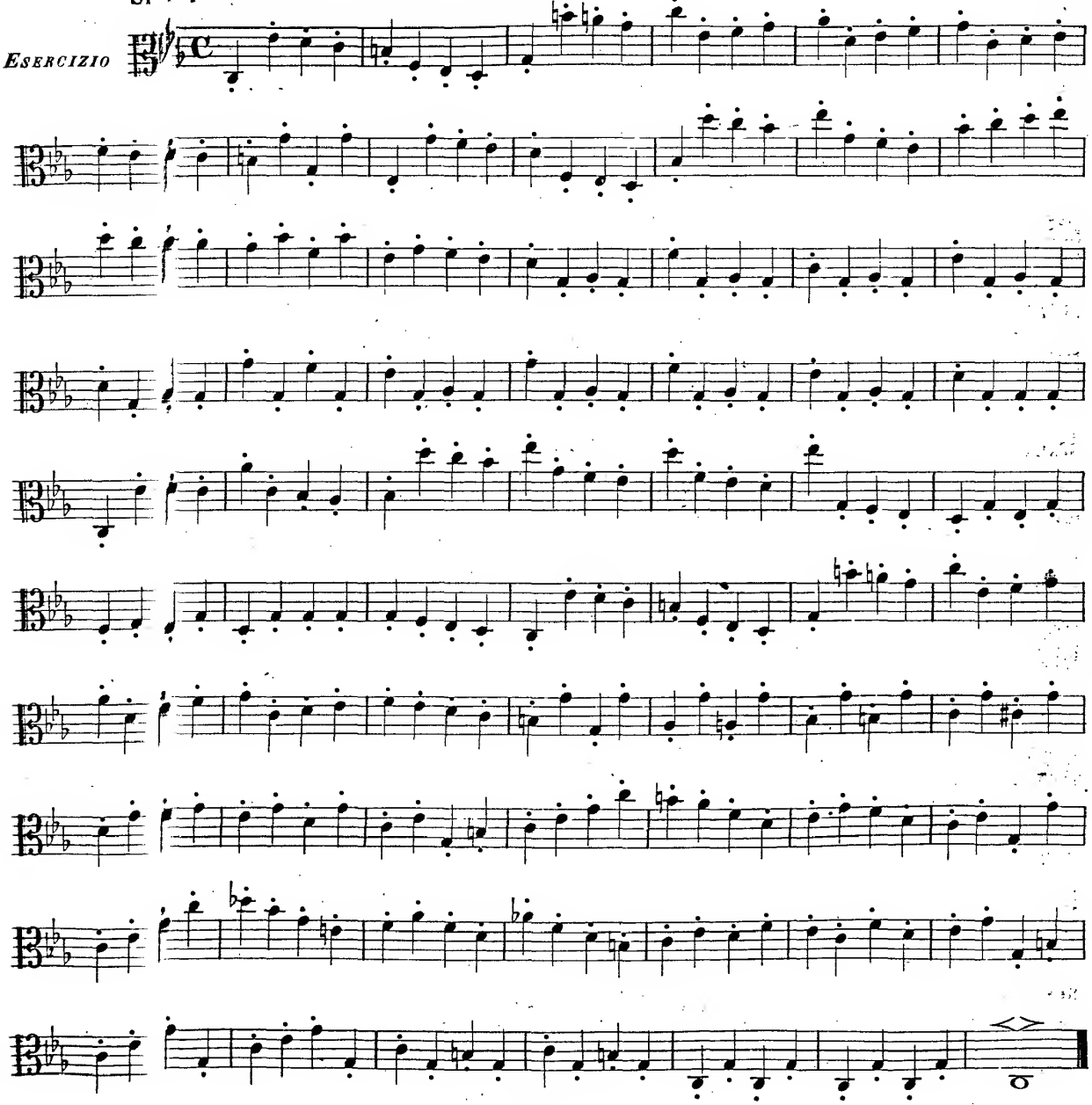
SCALA IN *DO* MINORE SOMIGLIANTE DI *MI* ♭ MAGGIORE

N.°14.



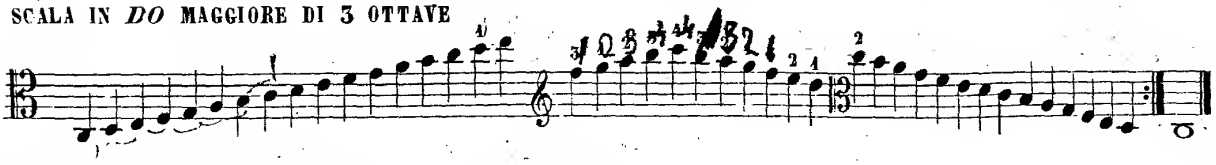
Si replica colle arcate come ai N. 3. 4. 5. 6.

Esercizio

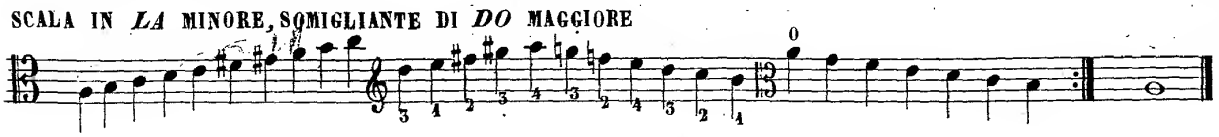


SCALE IN TUTTI I TUONI PIÙ USITATI MAGGIORI E MINORI A PIÙ OTTAVE

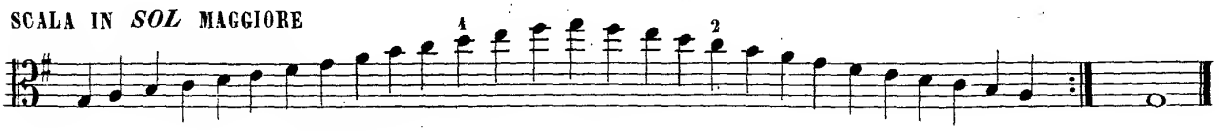
SCALA IN *DO* MAGGIORE DI 3 OTTAVE



SCALA IN *LA* MINORE, SOMIGLIANTE DI *DO* MAGGIORE

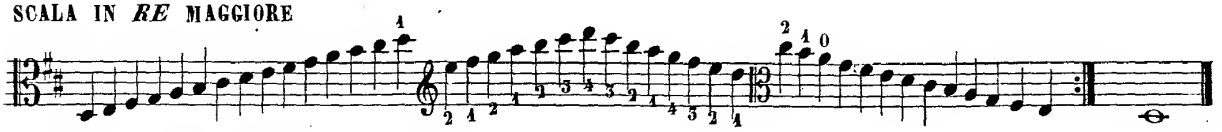


SCALA IN *SOL* MAGGIORE

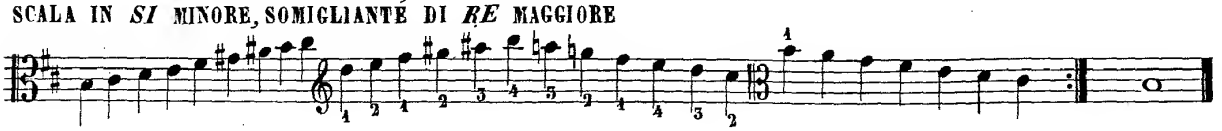


SCALA IN *MI* MINORE, SOMIGLIANTE DI *SOL* MAGGIORE

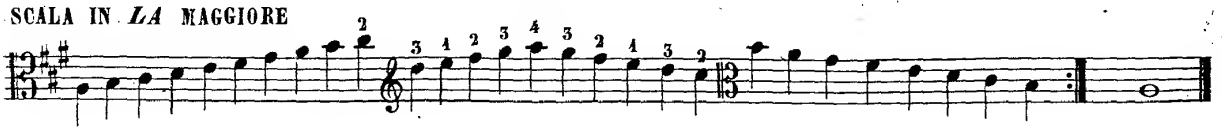
SCALA IN *RE* MAGGIORE



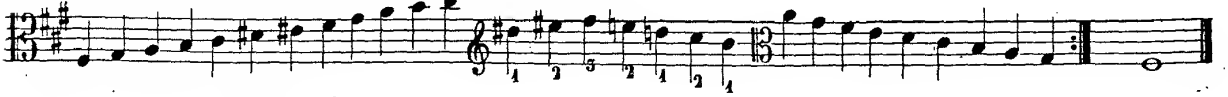
SCALA IN *SI* MINORE, SOMIGLIANTE DI *RE* MAGGIORE



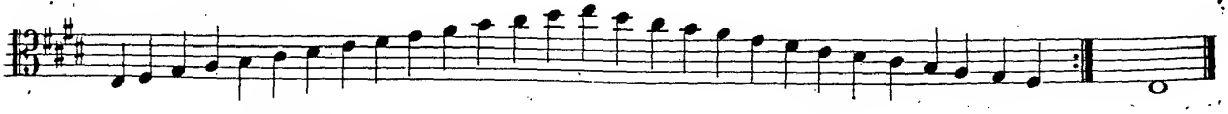
SCALA IN *LA* MAGGIORE



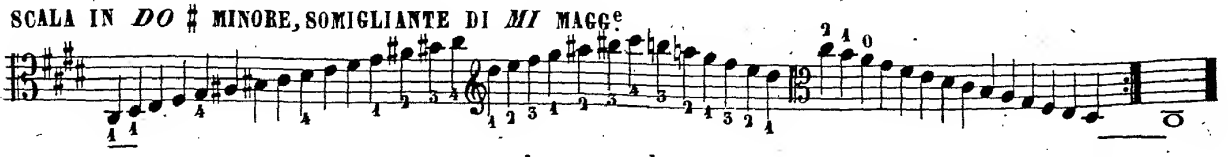
SCALA IN *FA* ♯ MINORE, SOMIGLIANTE DI *LA* MAGGIORE



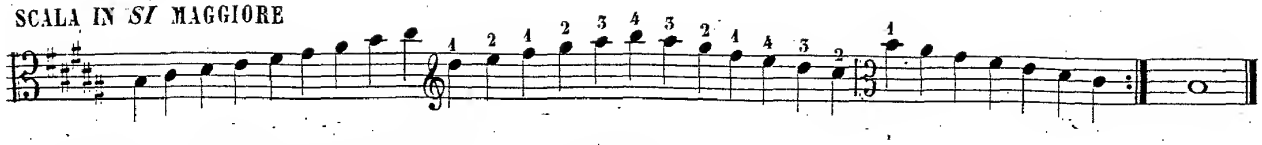
SCALA IN *MI* MAGGIORE



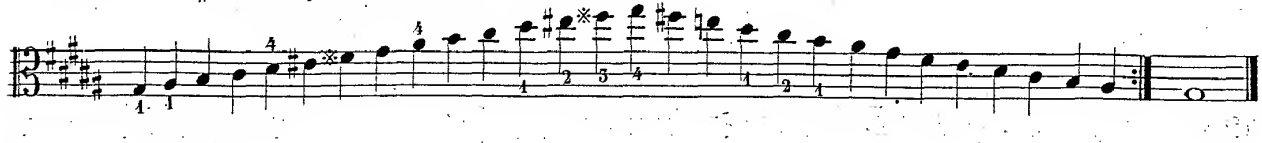
SCALA IN *DO* ♯ MINORE, SOMIGLIANTE DI *MI* MAGGIORE



SCALA IN *SI* MAGGIORE



SCALA IN *SOL* ♯ MINORE, SOMIGLIANTE DI *SI* MAGGIORE



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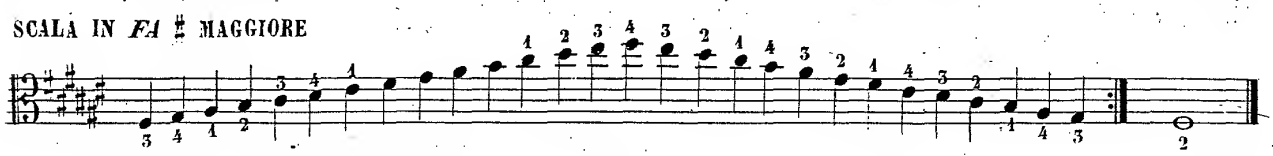
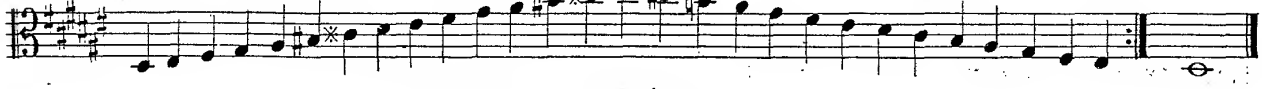
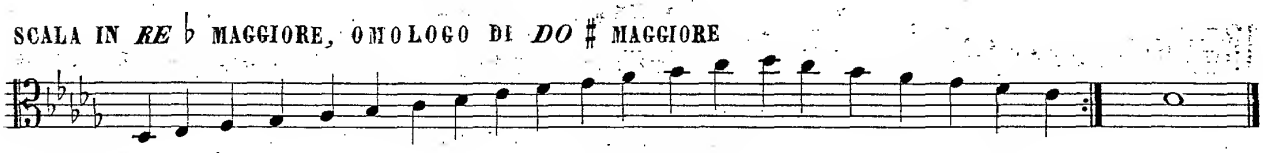


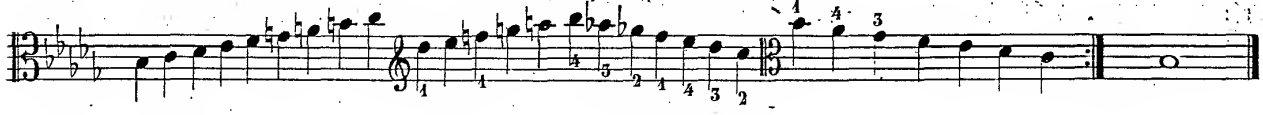
SCALA IN *RE* ♯ MINORE, SOMIGLIANTE DI *FA* ♯ MINORE



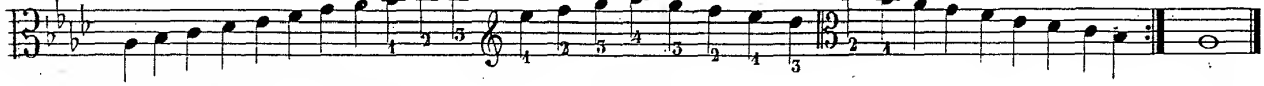
SCALA IN *RE* ♭ MAGGIORE, OMOLOGO DI *DO* ♯ MAGGIORE



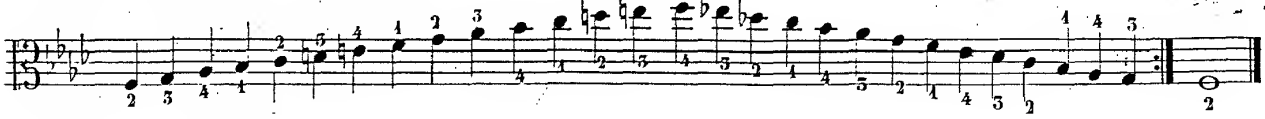
SCALA IN *SI* ♭ MINORE, OMOLOGO DI *LA* ♯ MINORE



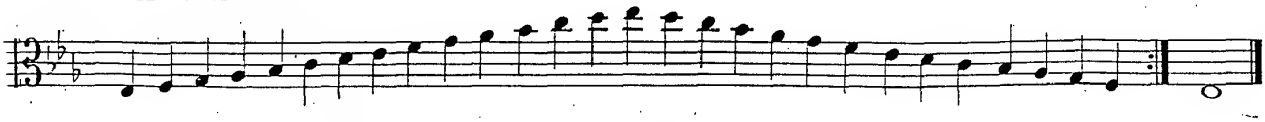
SCALA IN *LA* ♭ MAGGIORE, OMOLOGO DI *SOL* ♯ MAGGIORE



SCALA IN *FA* MINORE, SOMIGLIANTE DI *LA* ♭ MAGGIORE



SCALA IN *MI* ♭ MAGGIORE



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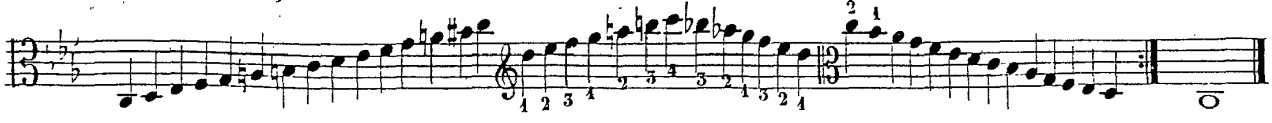

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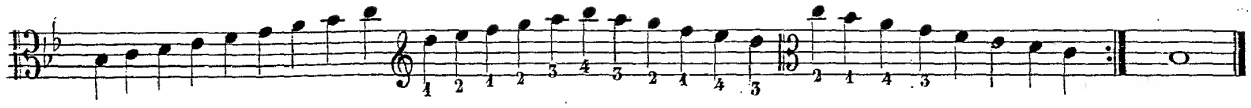

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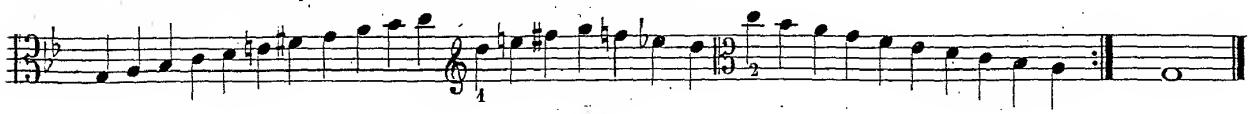

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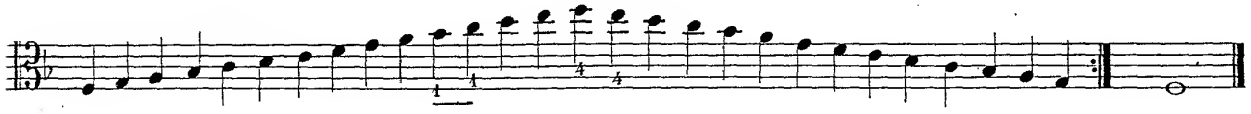

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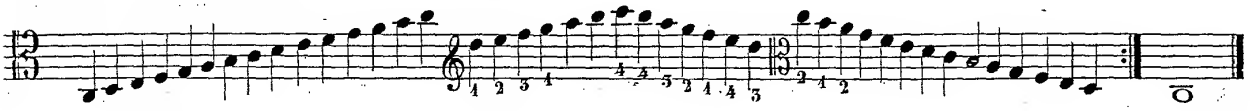
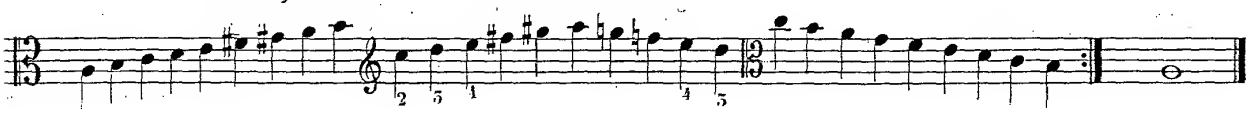


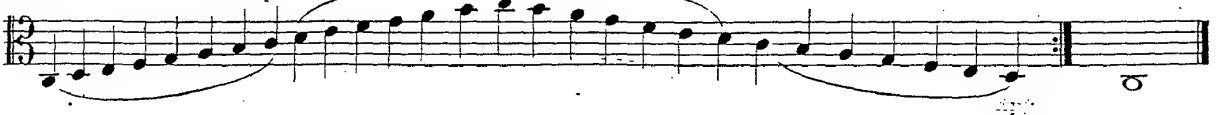
SCALA IN *LA* MINORE, SOMIGLIANTE DI *DO* MAGGIORE



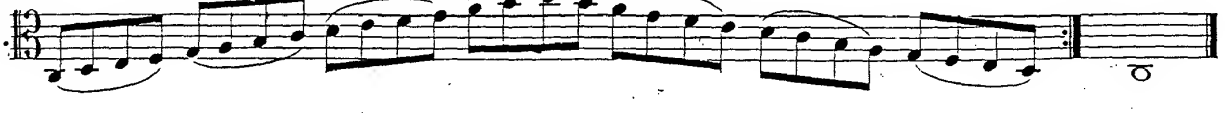
N.B. Non si potrà raggiungere una perfetta intonazione se non coll'esecuzione continua e replicata delle Scale. Laonde lo studioso dovrà giornalmente esercitarvisi variando il movimento, il tono e le arcate, delle quali si accennano le più comuni nei seguenti esempii.

SCALA IN *DO* MAGGIORE

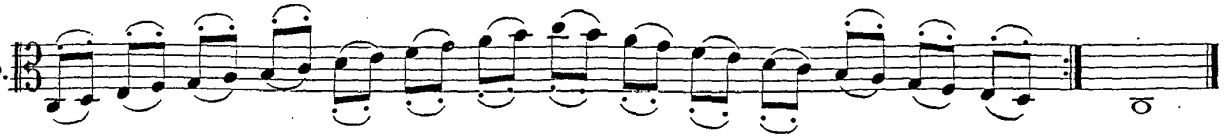
N.°1.



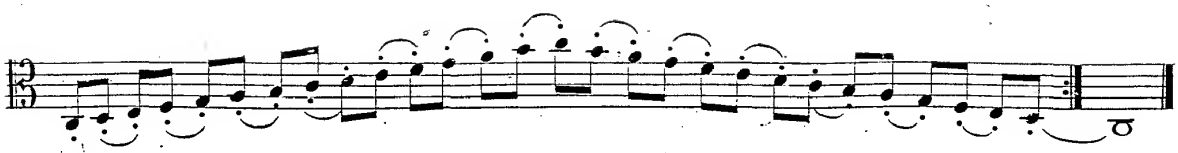
N.°2.



N.°3.

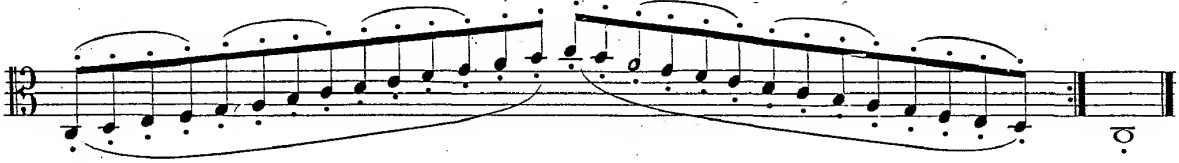


N.° 4.



N.° 5.

N.° 6.



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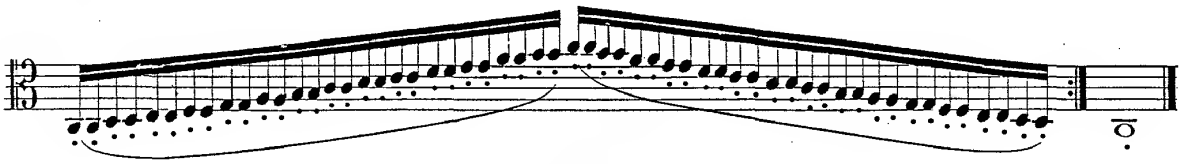
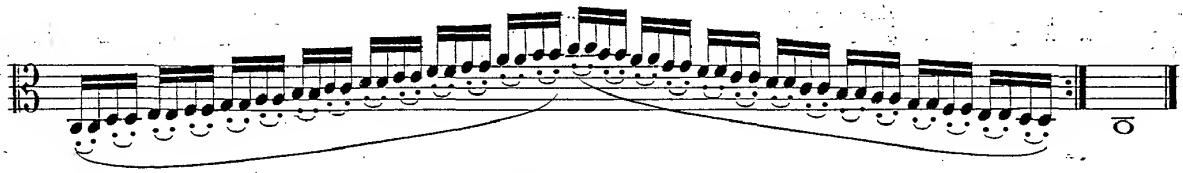


N.° 8.



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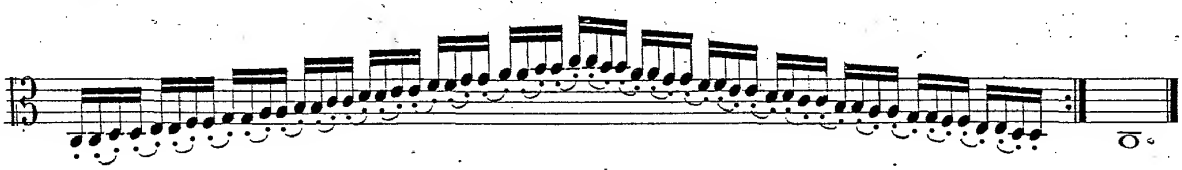
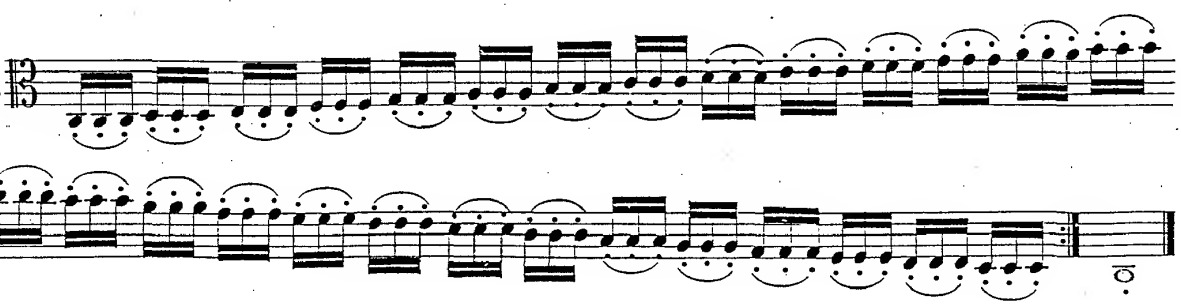


N.° 10.



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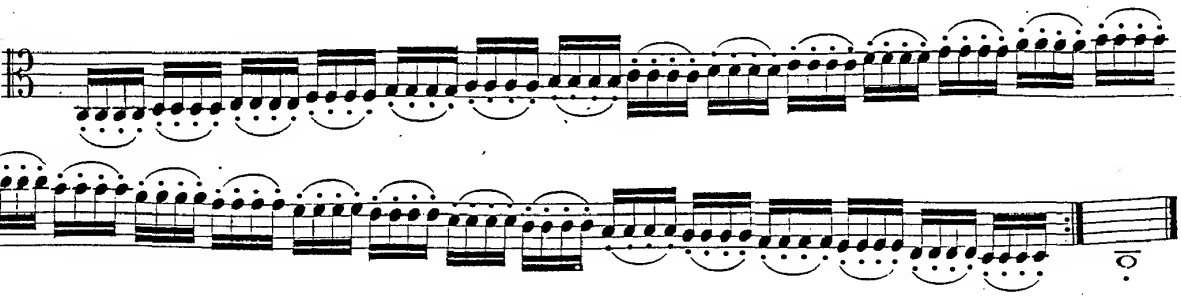
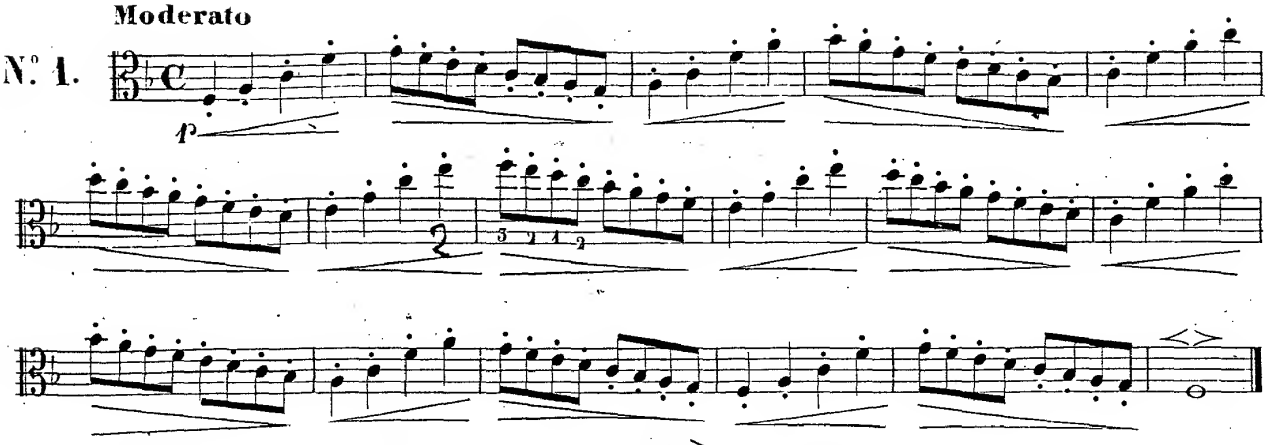


ESERCIZI FACILI

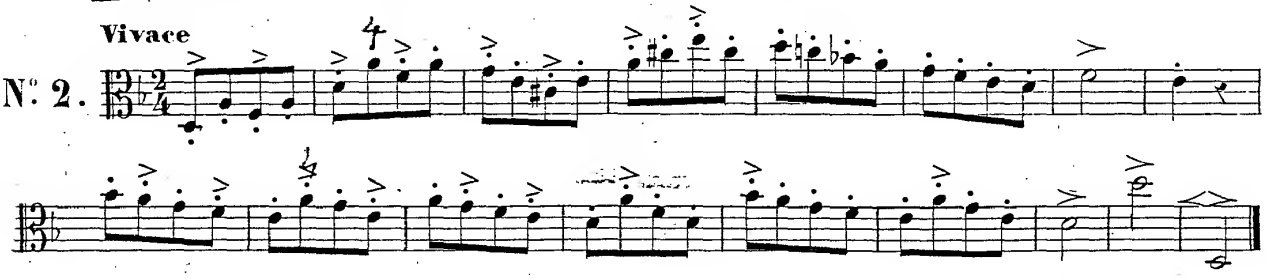
Moderato

N.° 1.



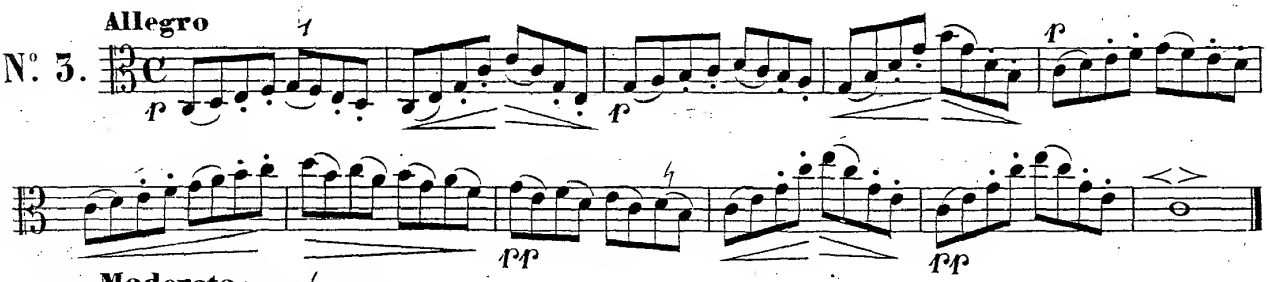
Vivace

N.° 2.



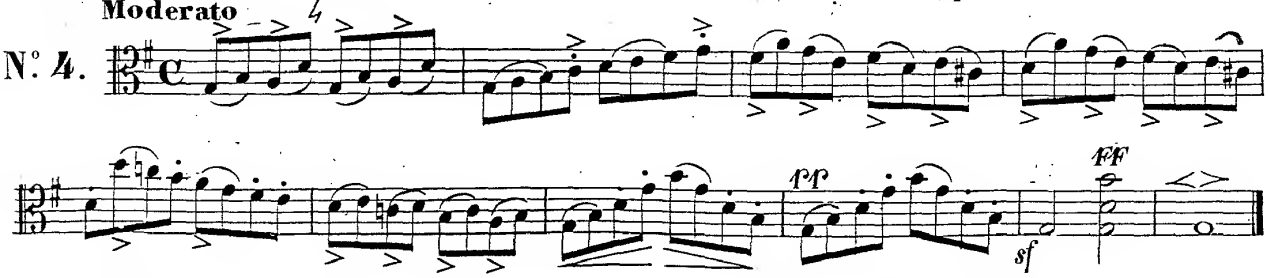
Allegro

N.° 3.



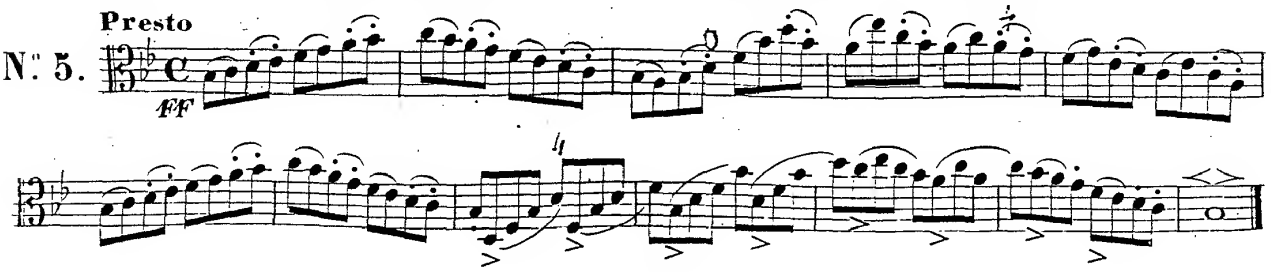
Moderato

N.° 4.



Presto

N.° 5.



Maestoso

N°. 6.

F

Andante

N°. 7.

All.tto

N°. 8.

p

Maestoso

N°. 9.

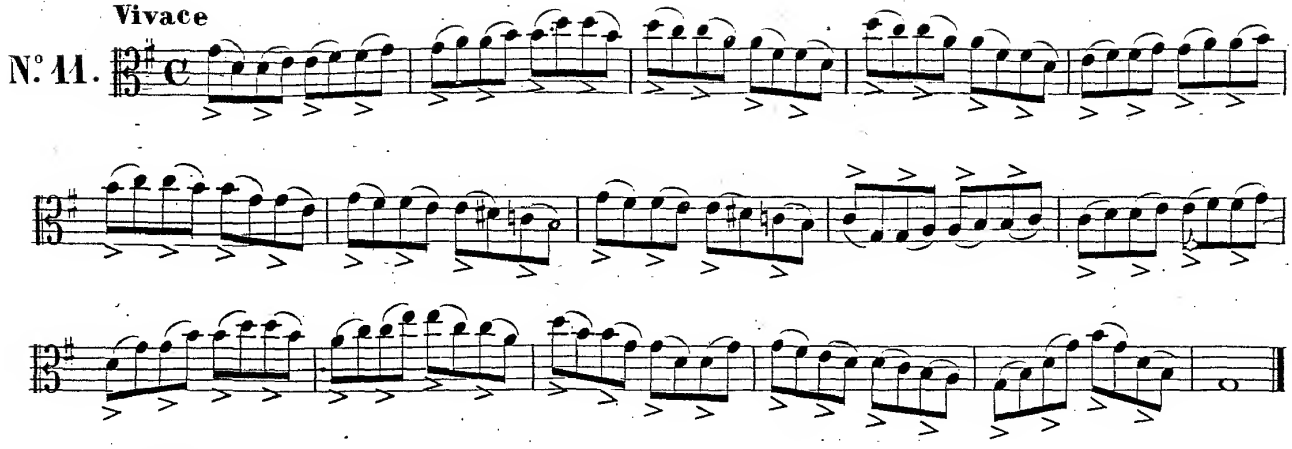
FF deciso

Moderato *ben legato*

N°. 10.

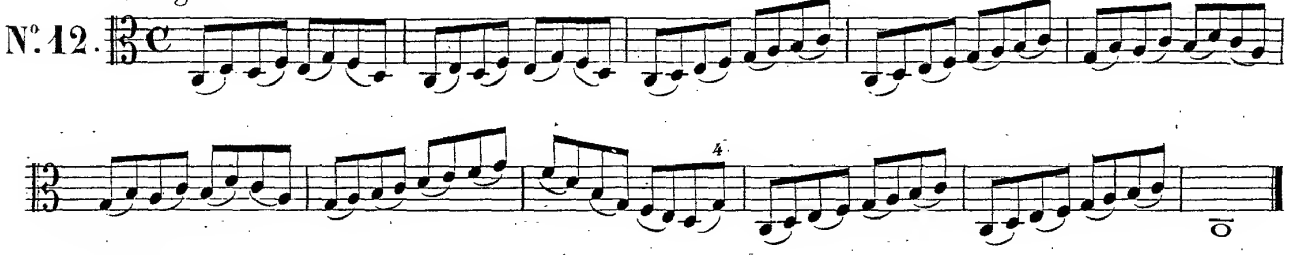
Vivace

N.° 11.



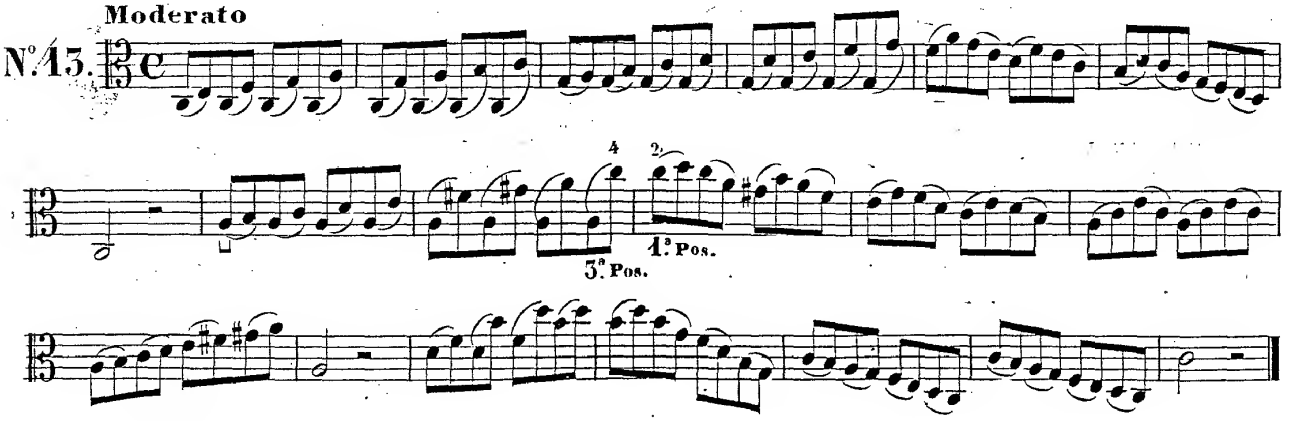
Allegro

N.° 12.



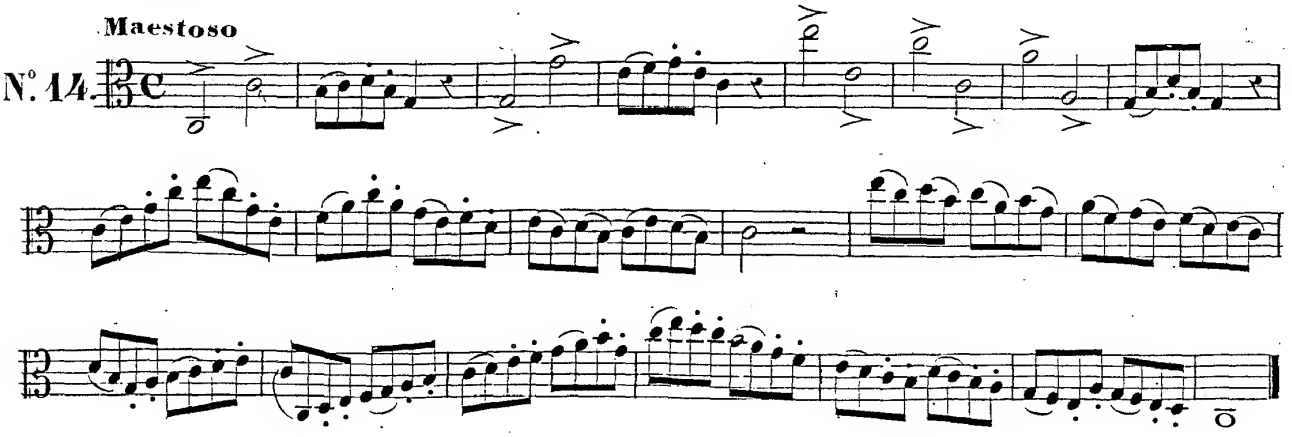
Moderato

N.° 13.



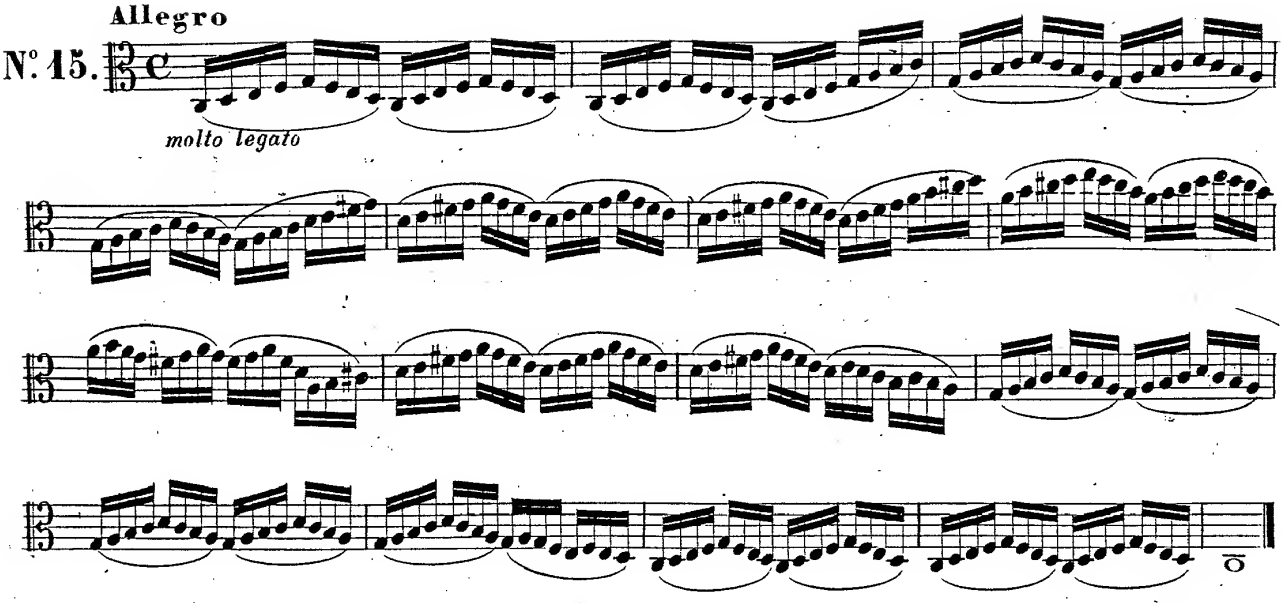
Maestoso

N.° 14.



Allegro

N°. 15.



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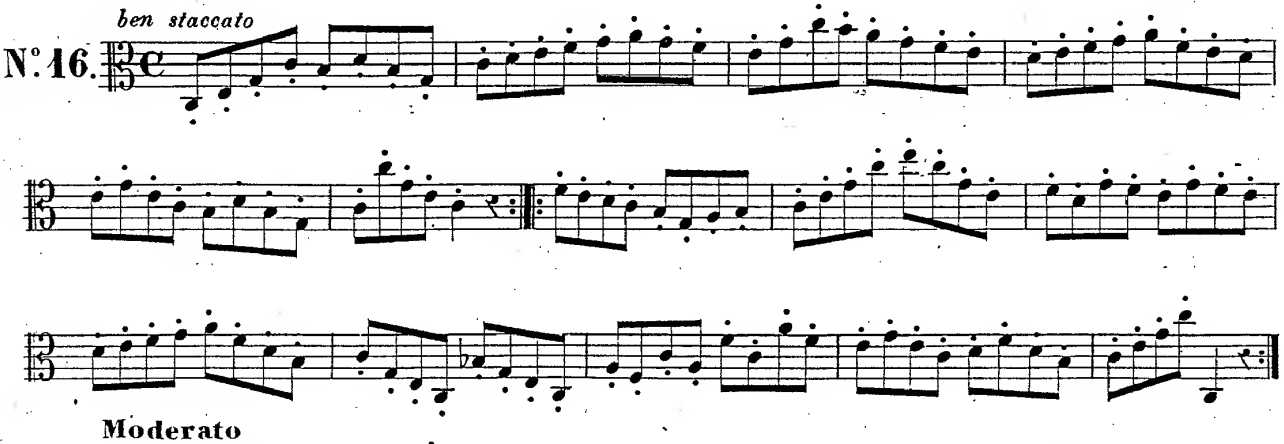
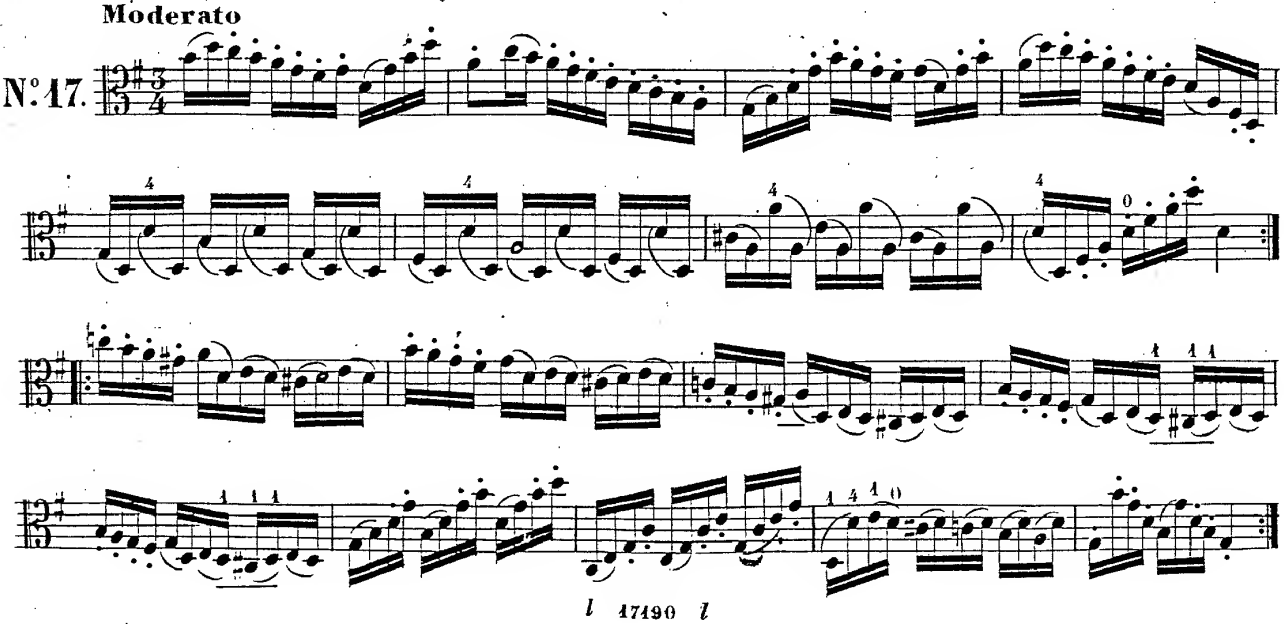
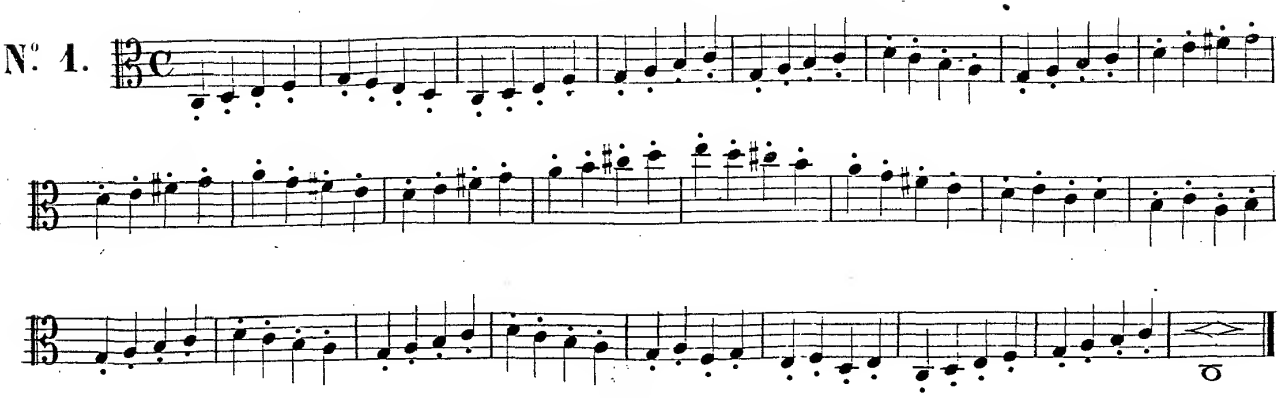


Moderato

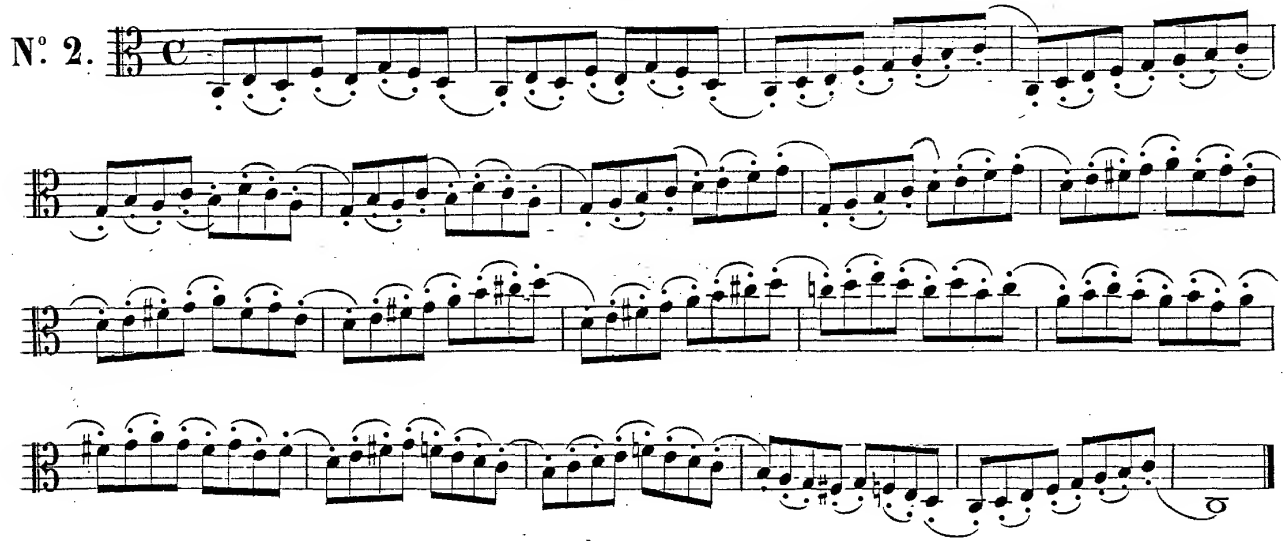
N°. 17.



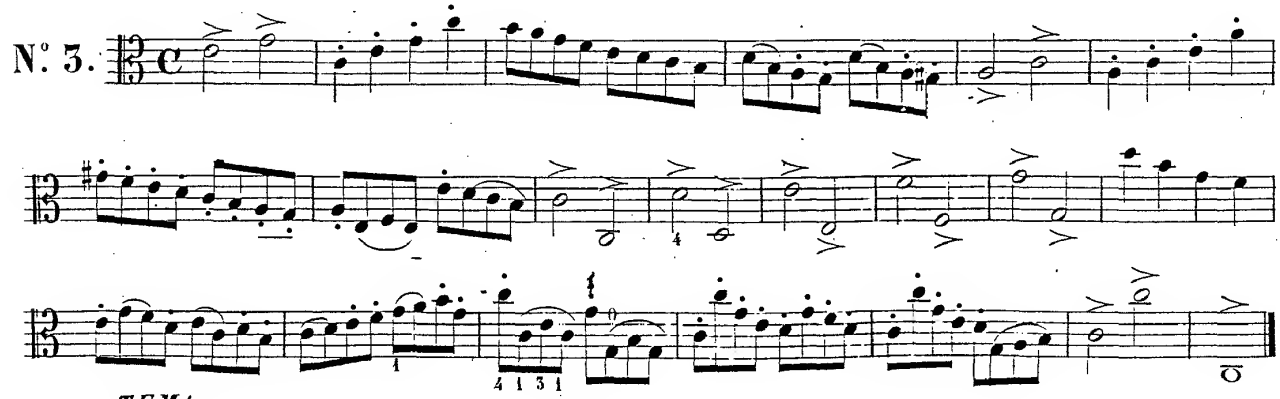
N°. 1.



N°. 2.

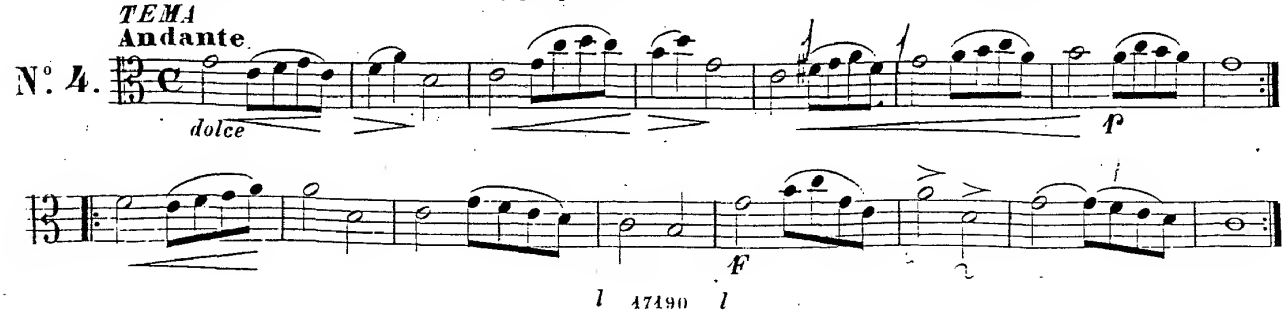


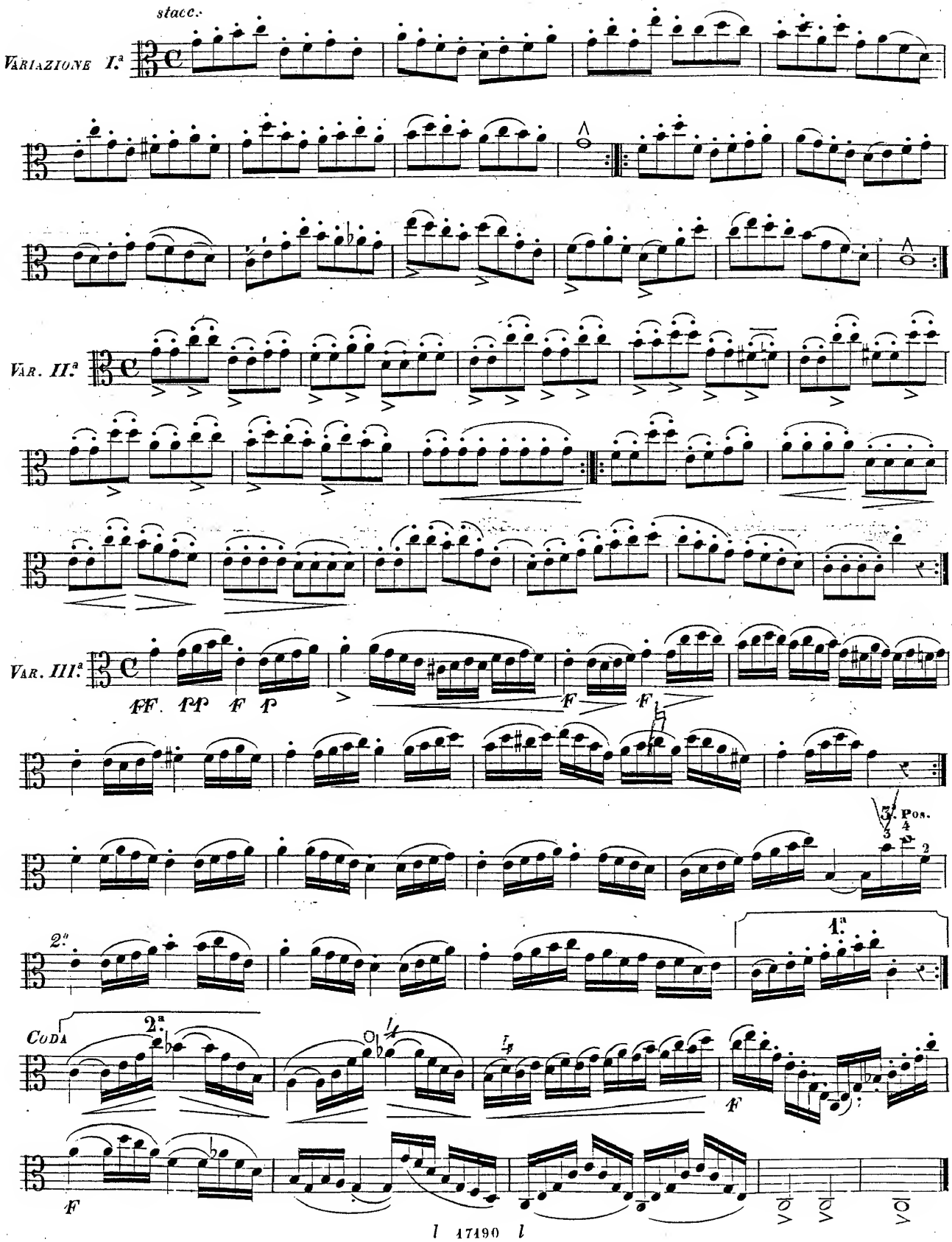
N°. 3.



TEMA
Andante

N°. 4.




stacc.
Variazione I.ª
Var. II.ª
Var. III.ª
ff. pp f p
f
f
3. Pos.
2.ª
1.ª
Coda
2.ª
f
f

Andante

TEMA

N.° 5.

P legato

P *F*

VAR. I.ª

dolce legato

VAR. II.ª

ben marcate

P

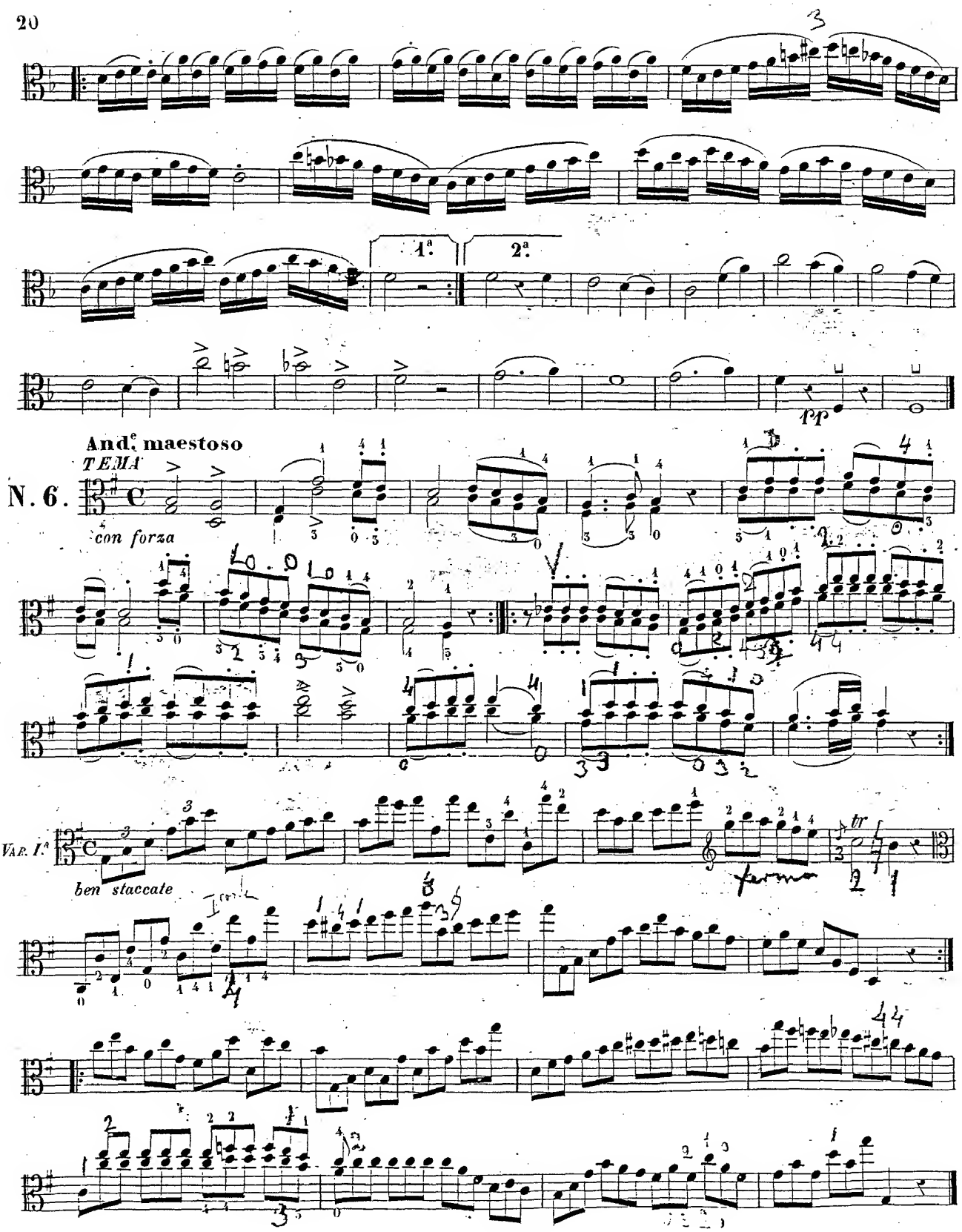
FF

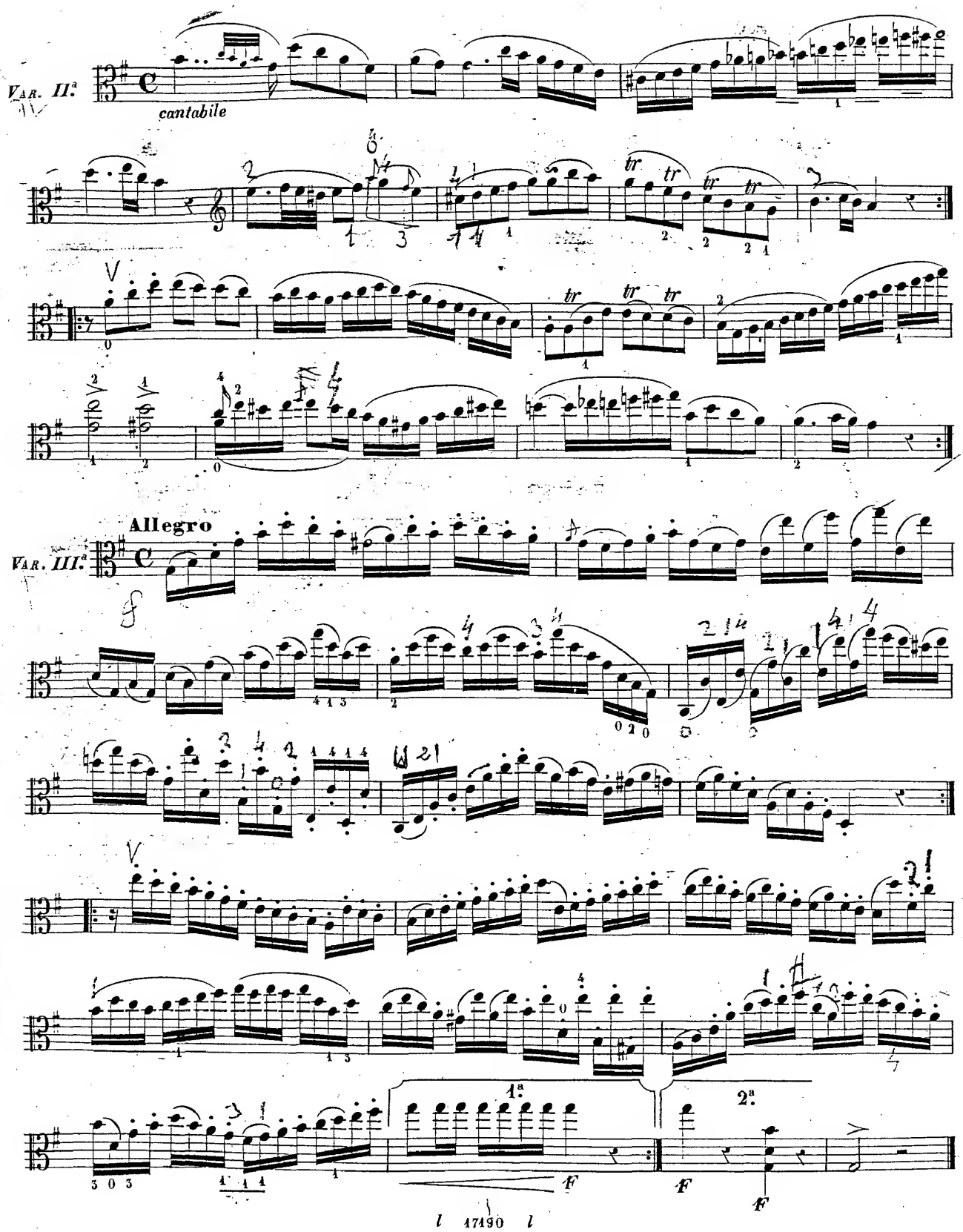
All.°

VAR. III.ª

All.°

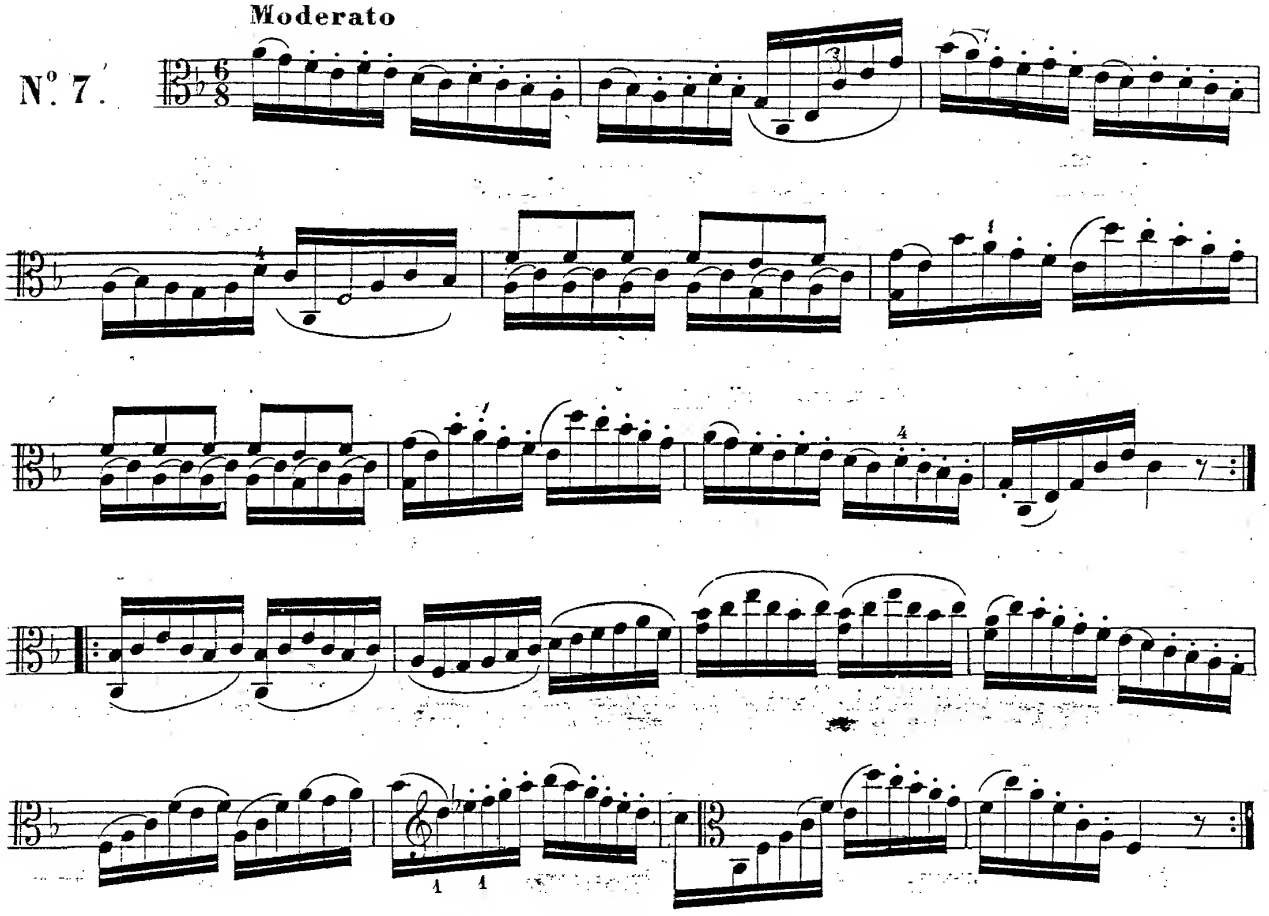
VAR. IV.ª


1.a
2.a
pp
And.e maestoso
TEMA
N. 6.
con forza
VAR. I.a
ben staccate
fermo
tr


Var. II.ª
cantabile
Allegro
Var. III.ª
1.ª
2.ª
F
F
F

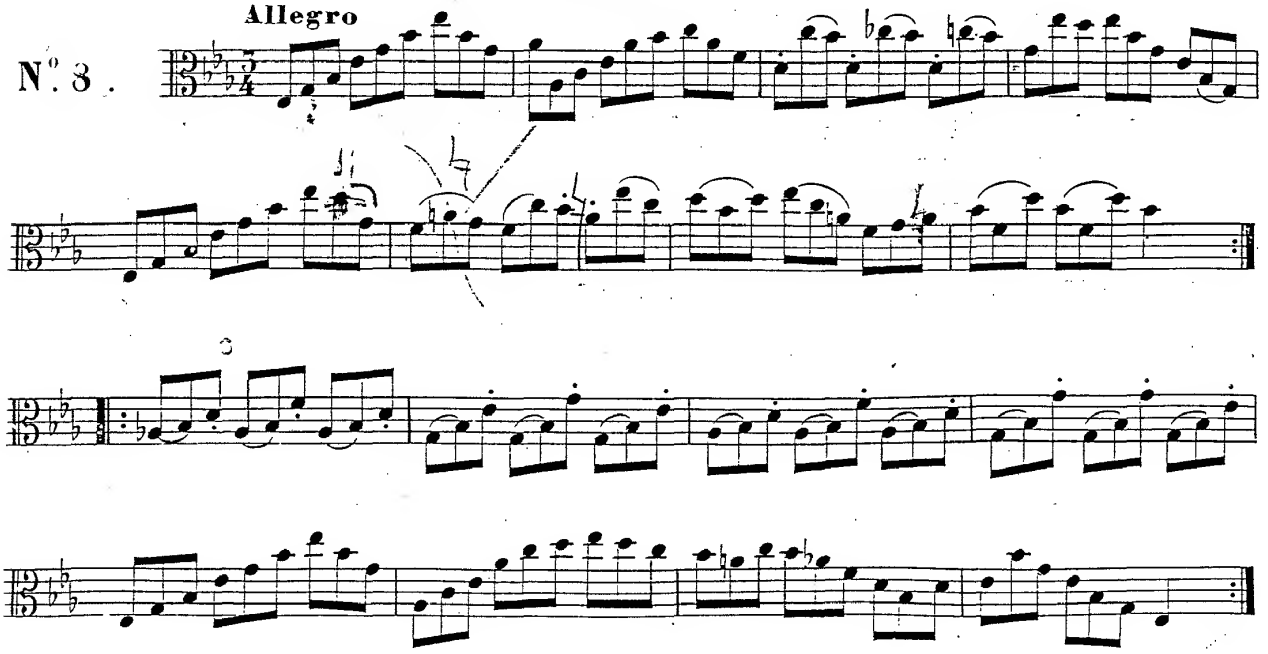
Moderato

N°. 7.



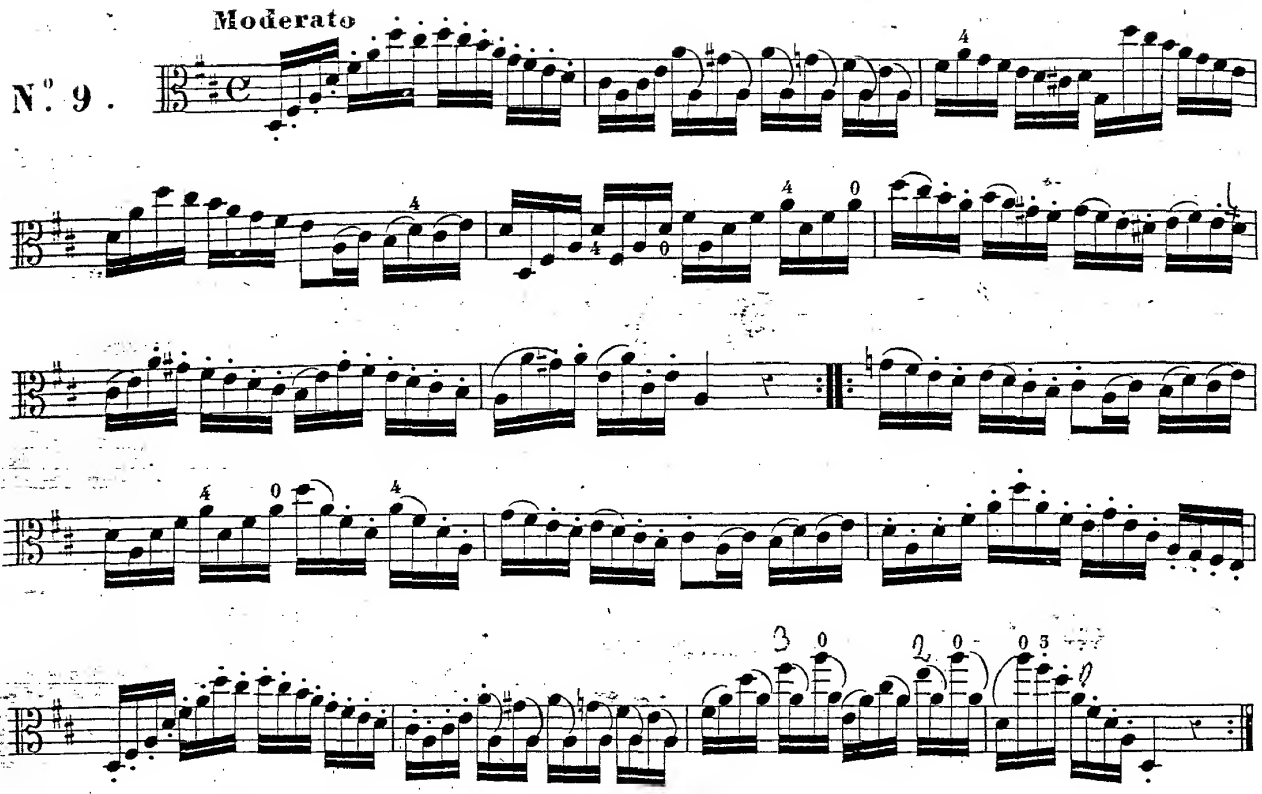
Allegro

N°. 3.



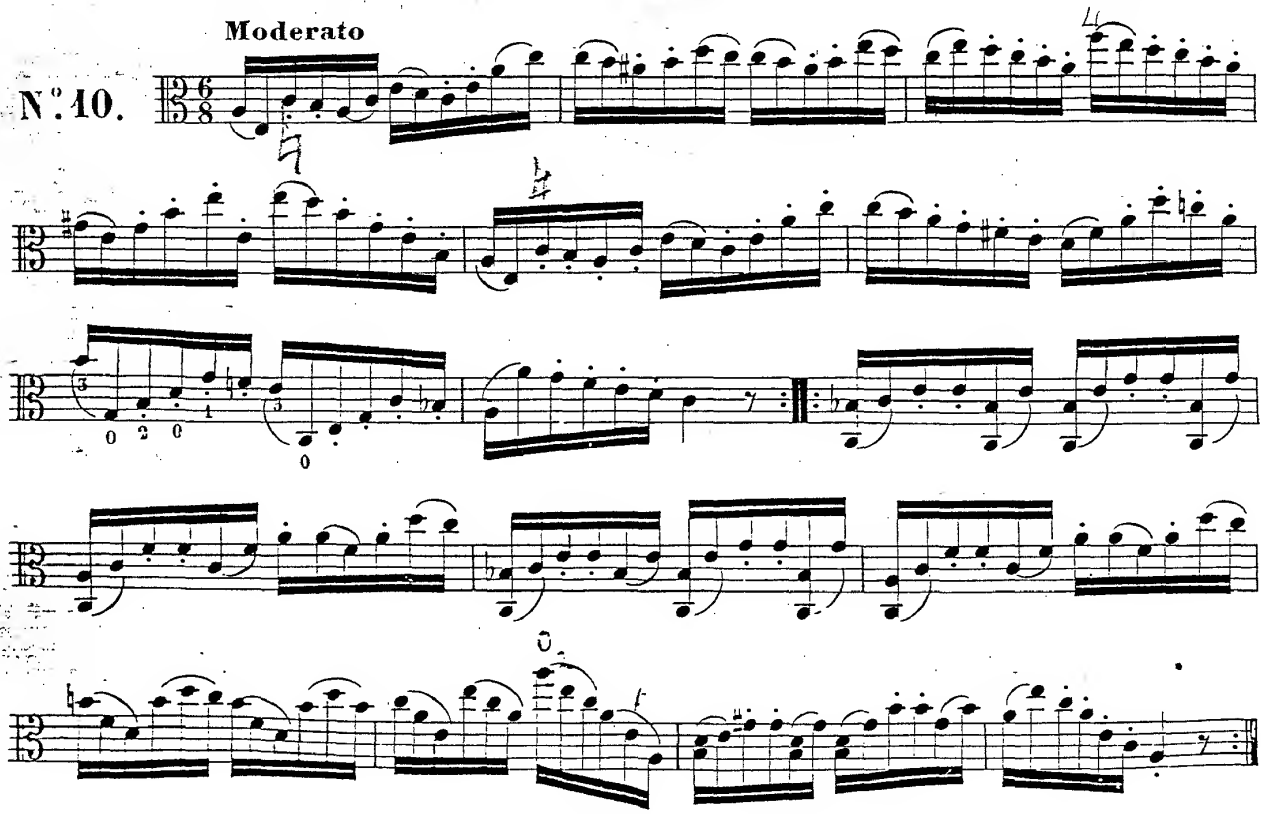
Moderato

N°. 9.

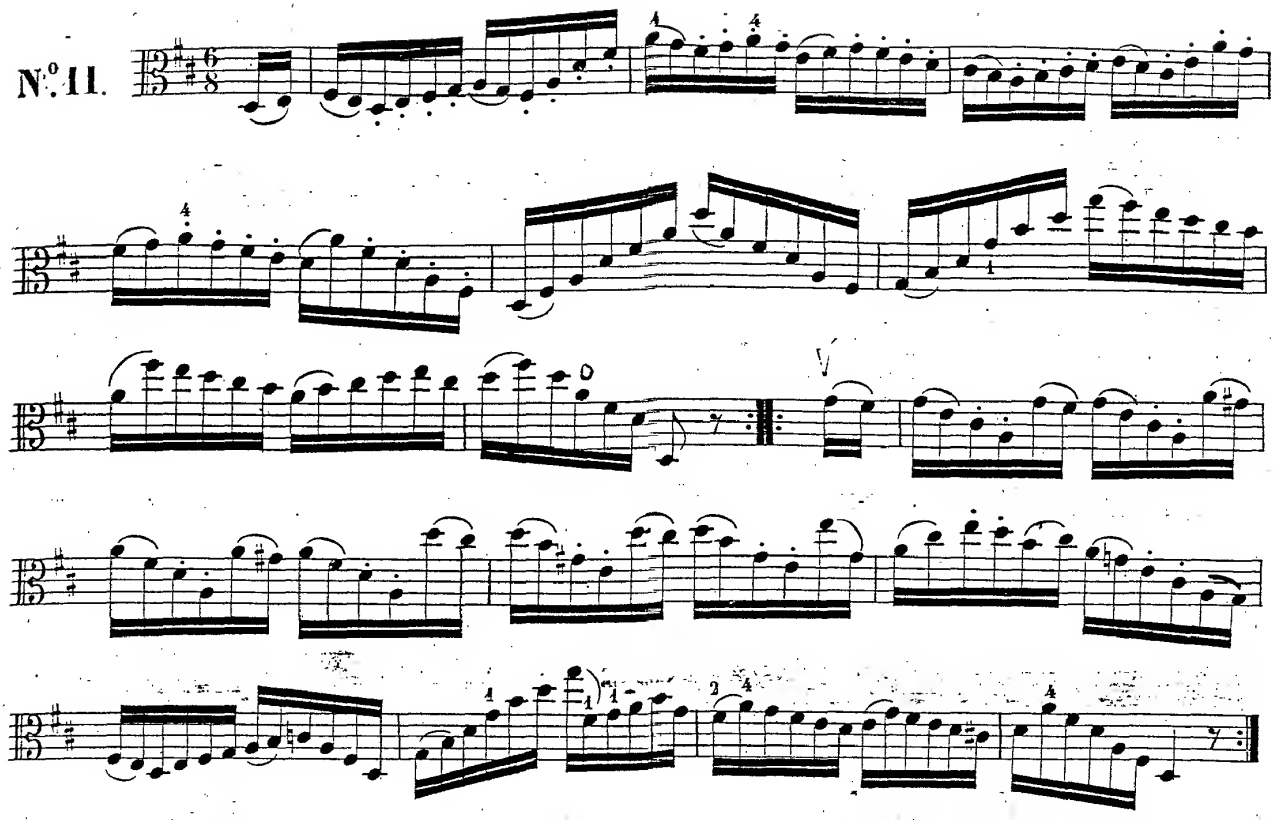


Moderato

N°. 10.

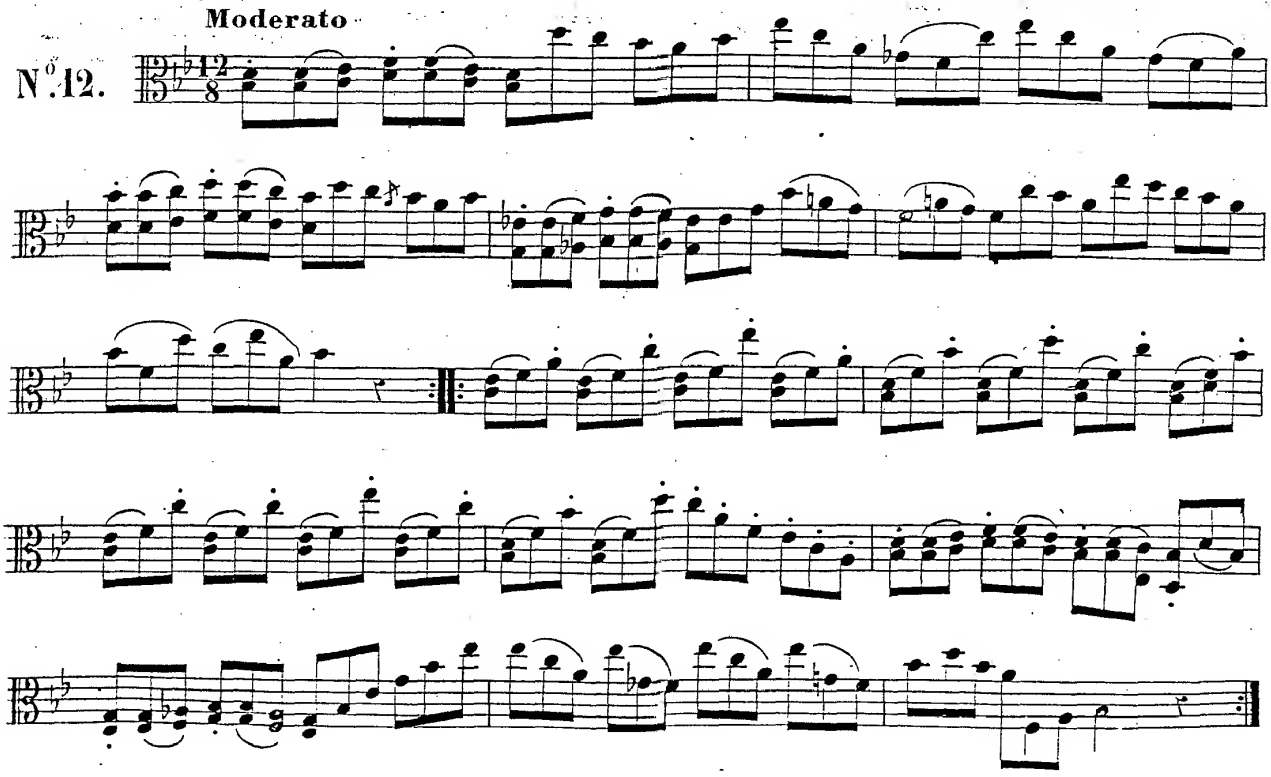


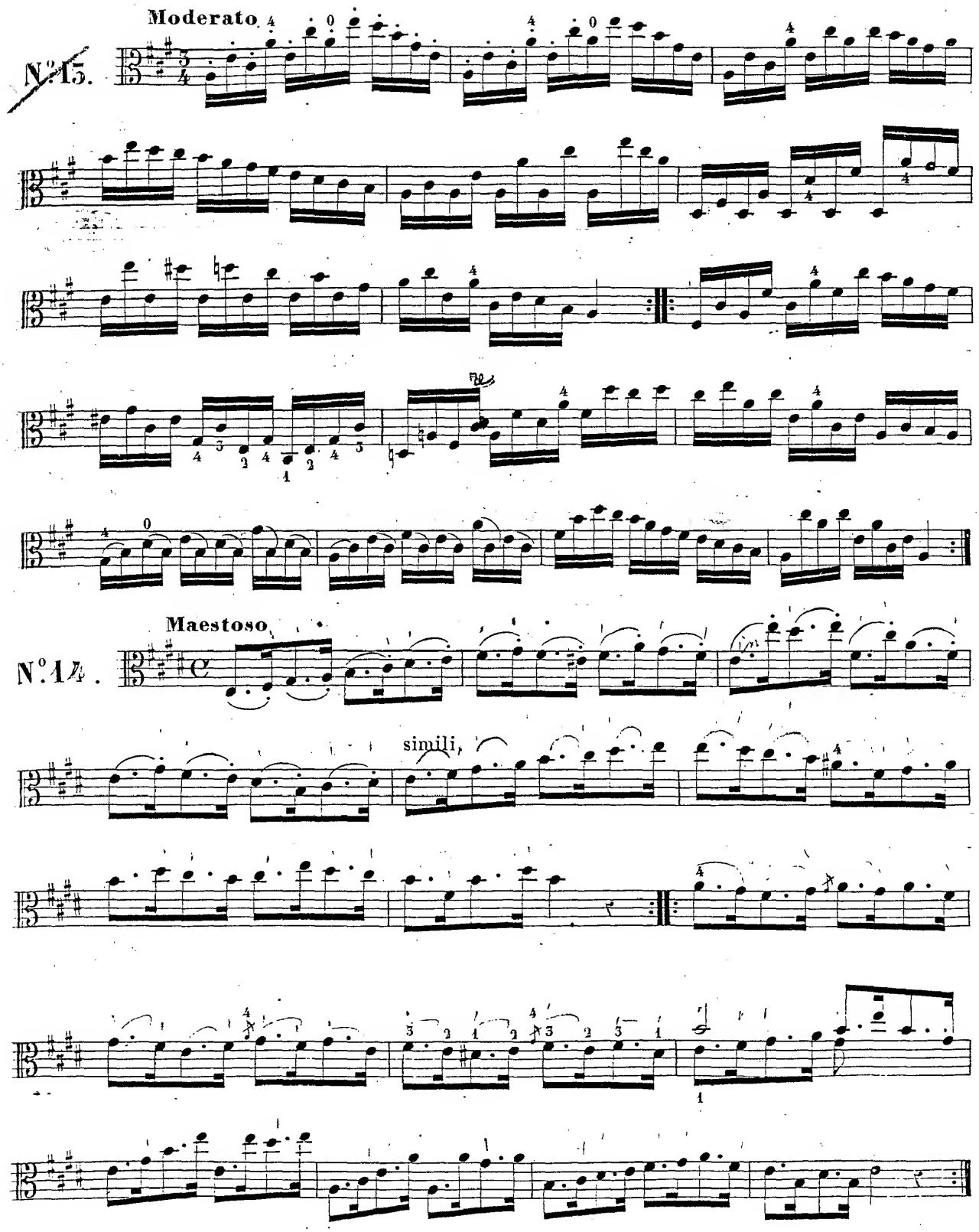
N.° 11.



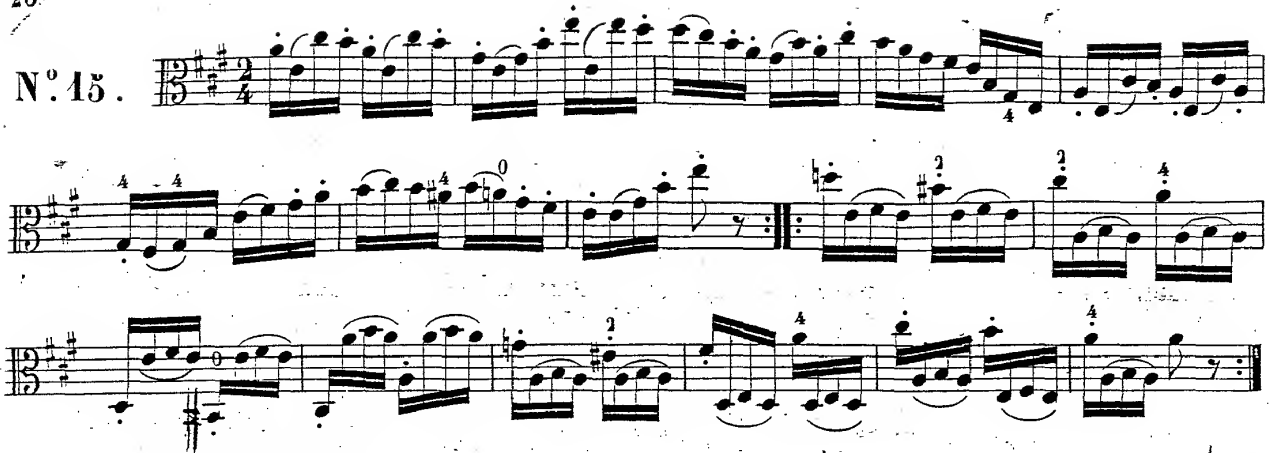
N.° 12.

Moderato



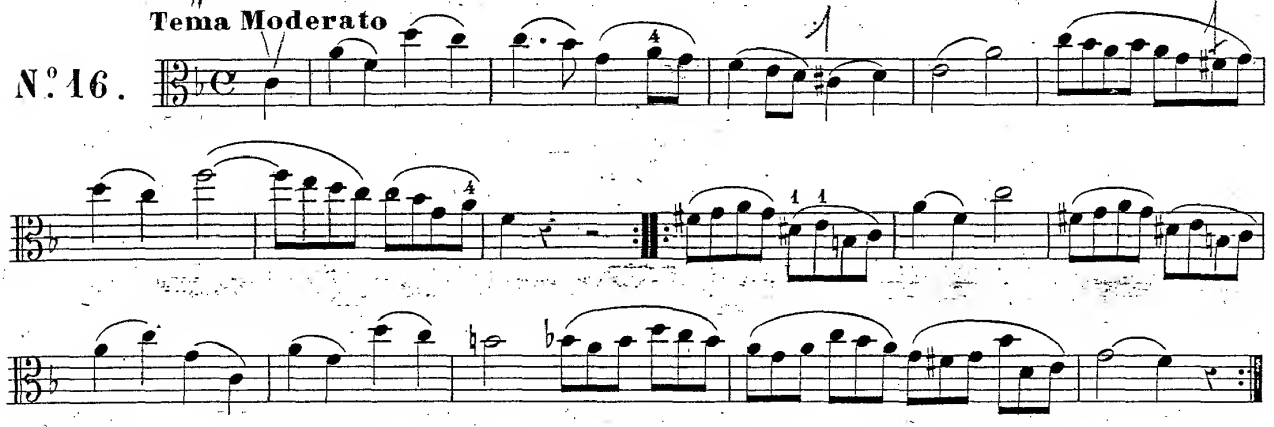

Moderato
N°15.
Maestoso
N°14.
simili,

N.° 15.



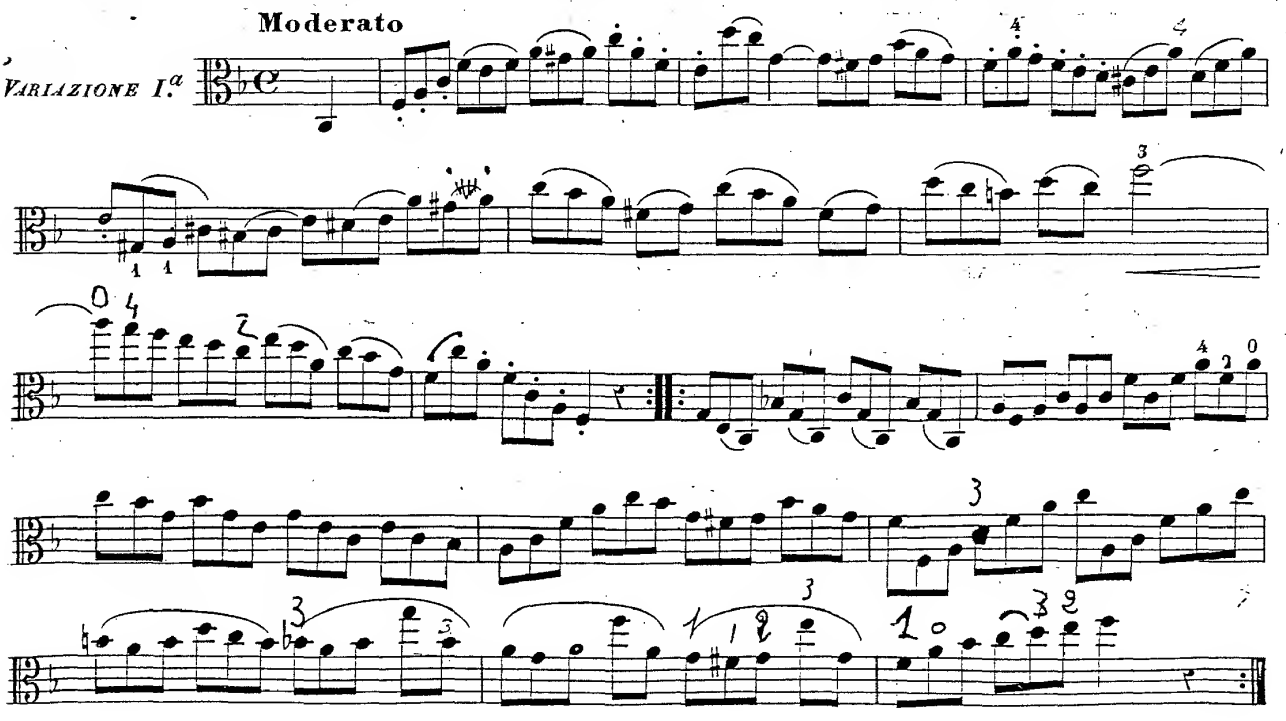
Tema Moderato

N.° 16.



Moderato

VARIAZIONE I.ª



Maestoso

Minore

Allegro

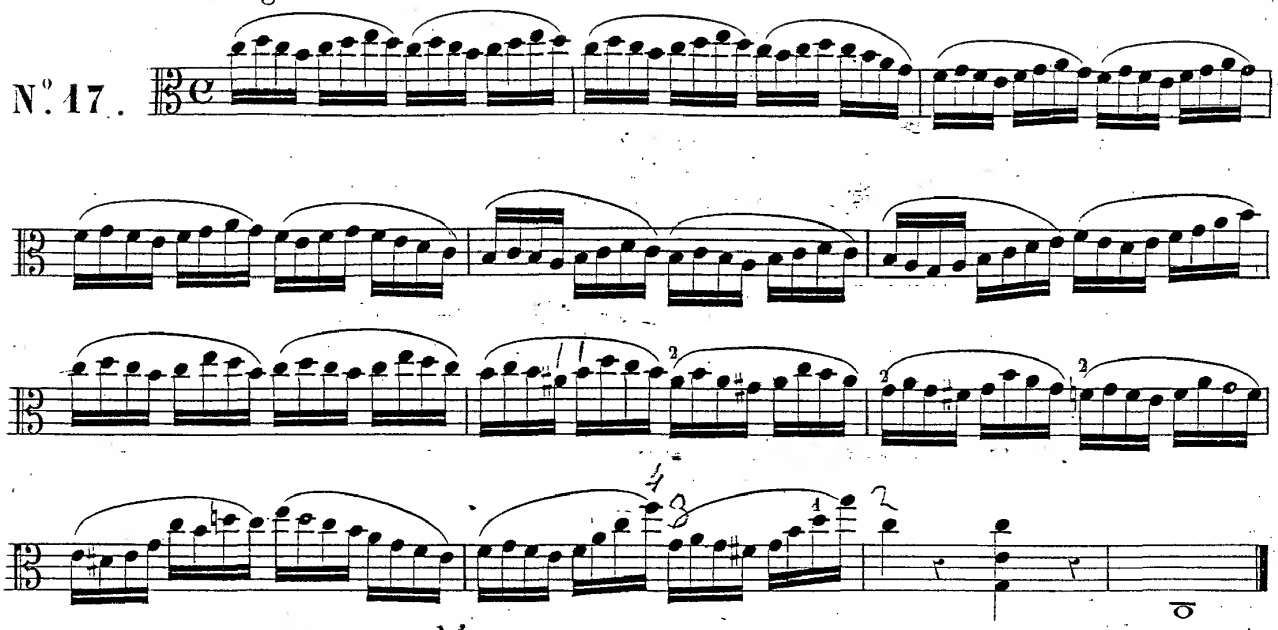
VARIAZIONE II.a

CODA

3.posiz.....

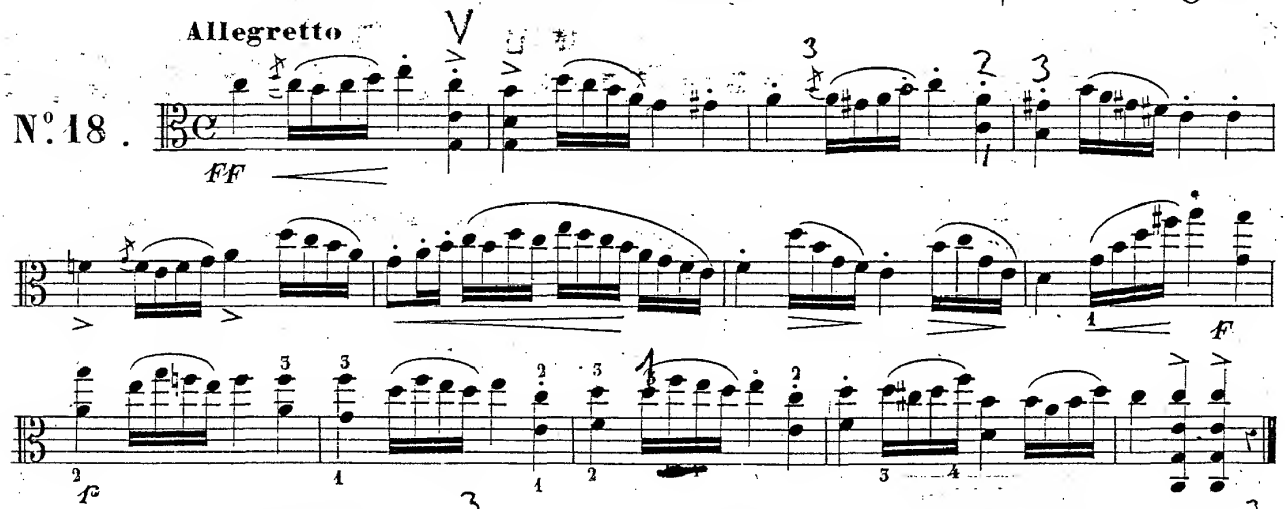
Allegro

N°. 17.



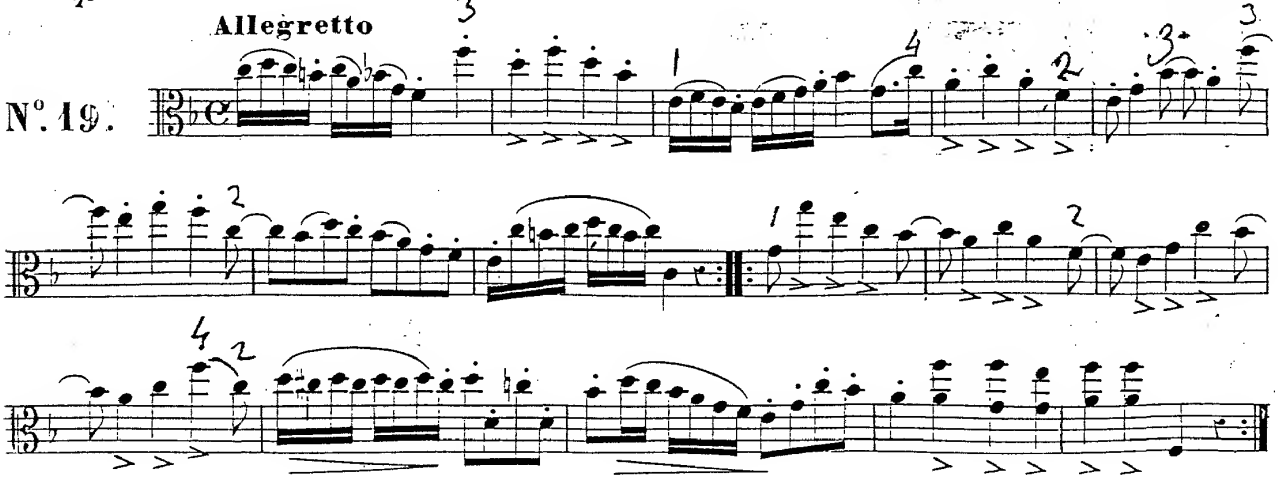
Allegretto

N°. 18.



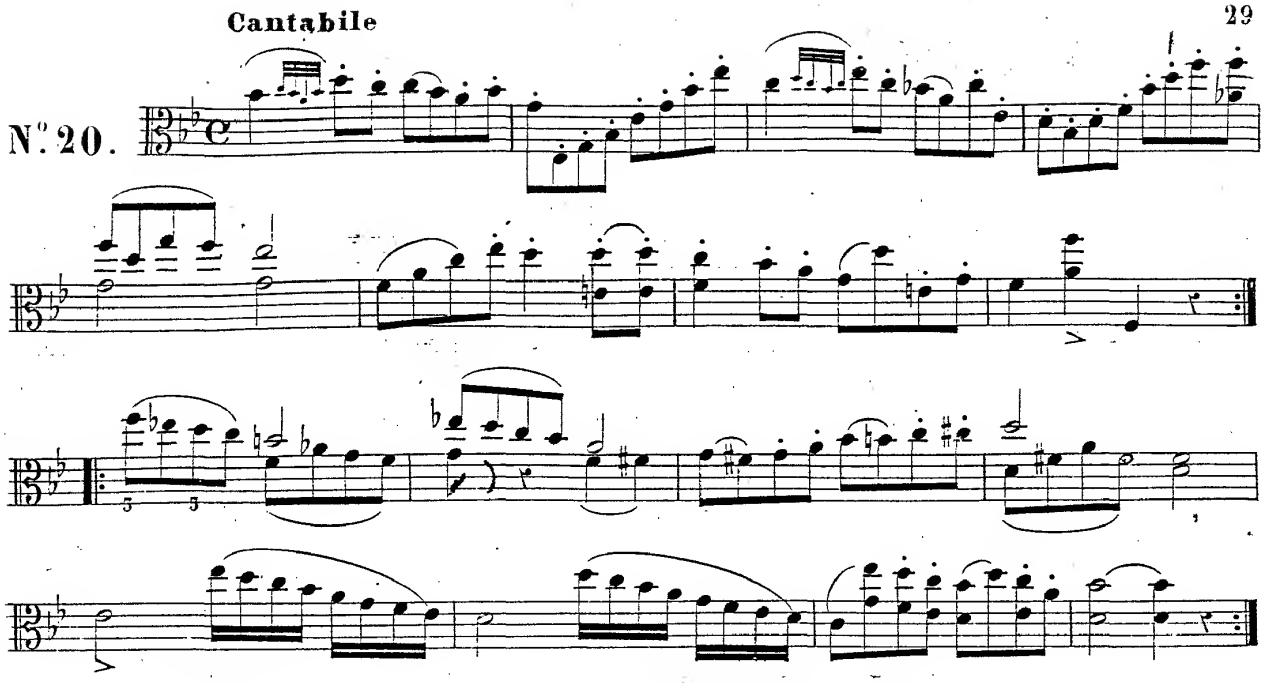
Allegretto

N°. 19.



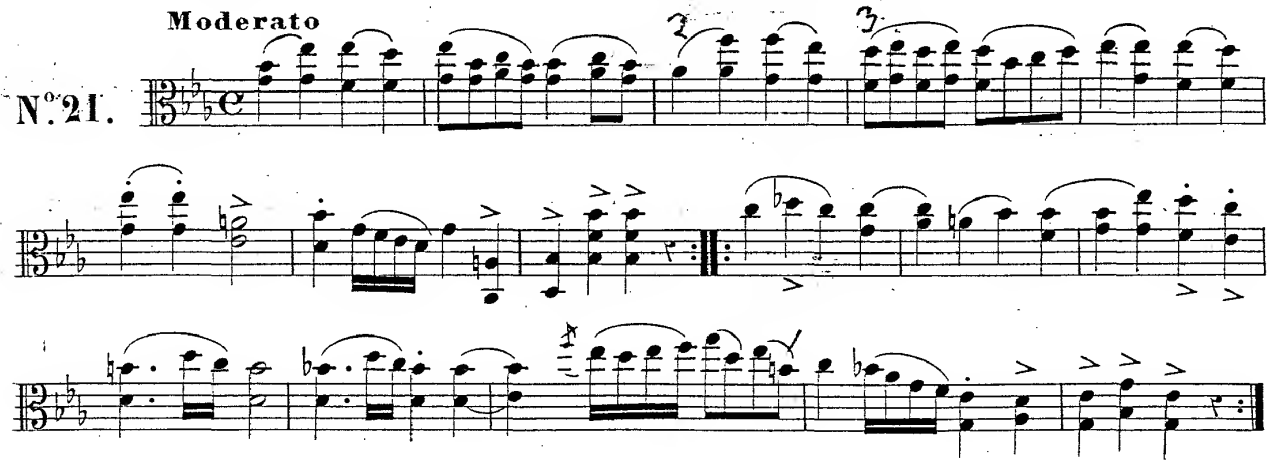
Cantabile

N°. 20.



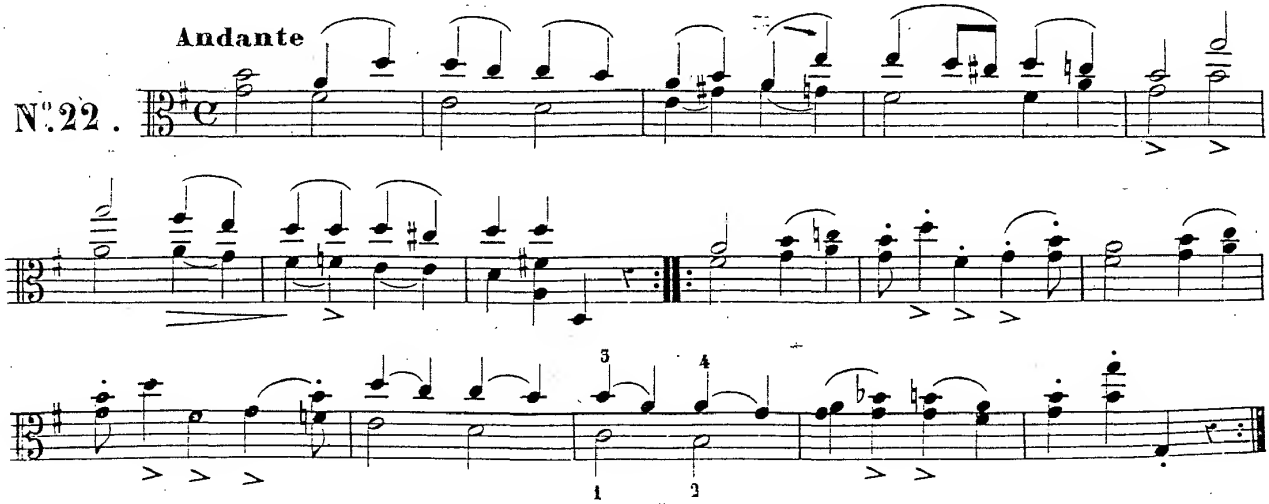
Moderato

N°. 21.



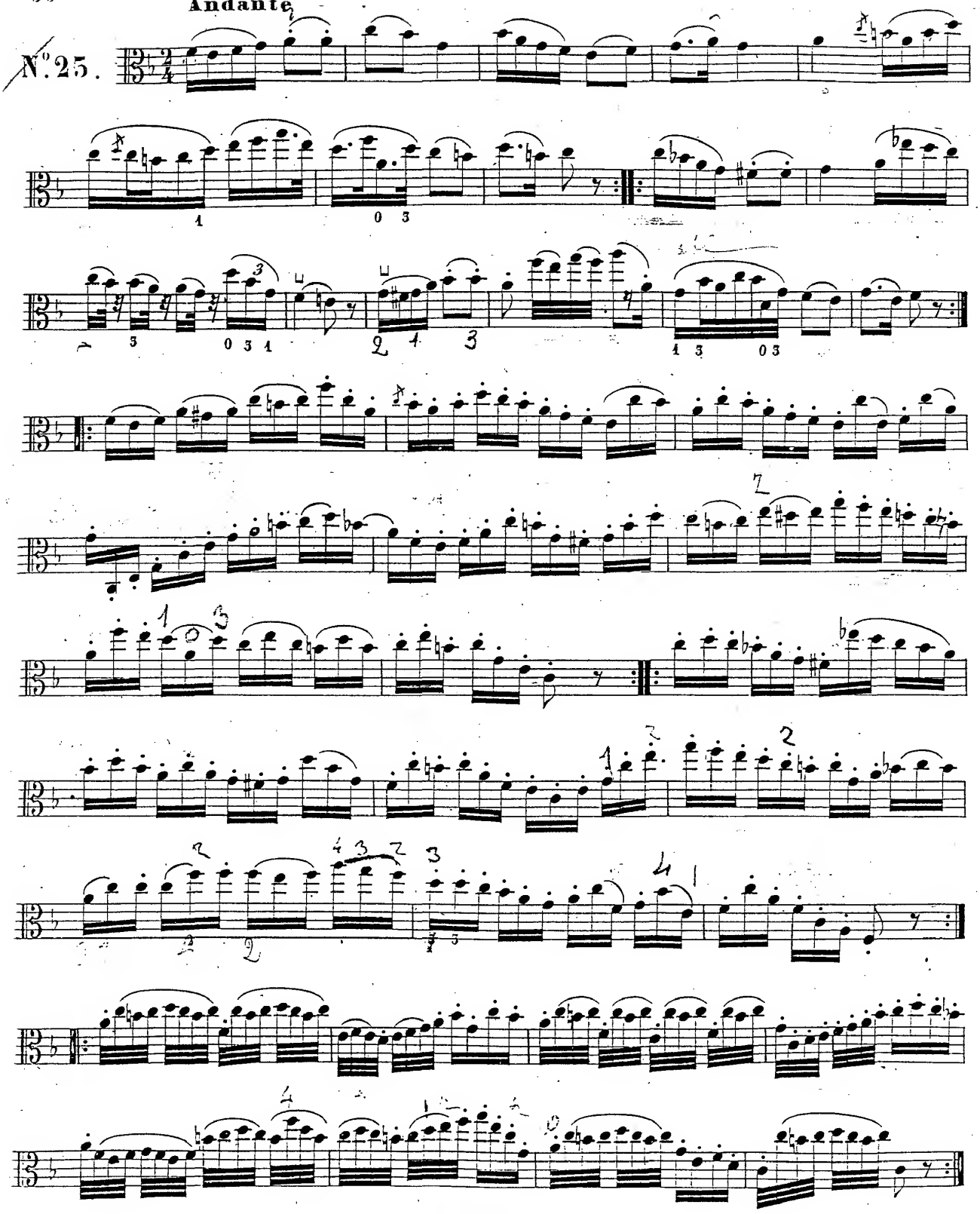
Andante

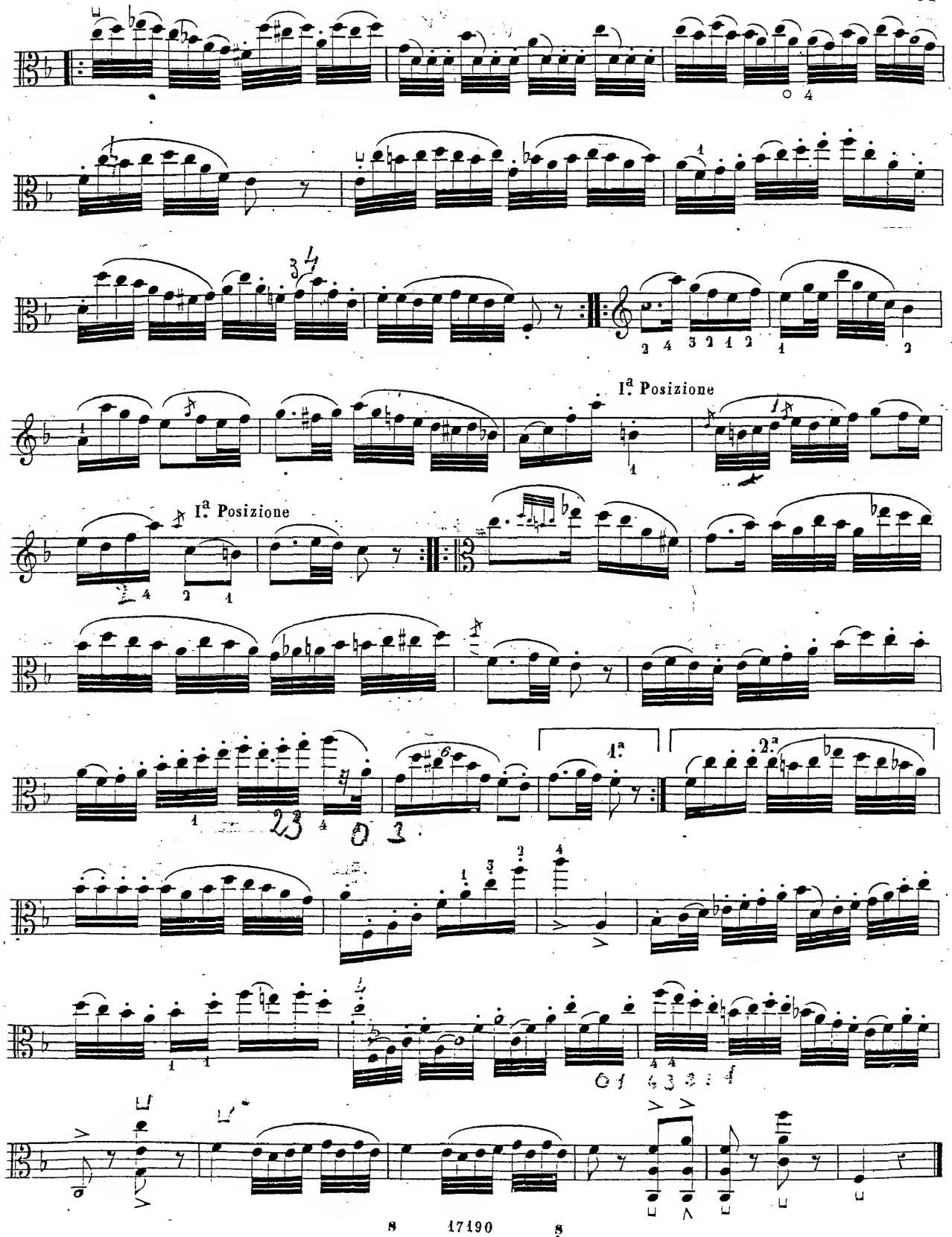
N°. 22.



N.° 25.

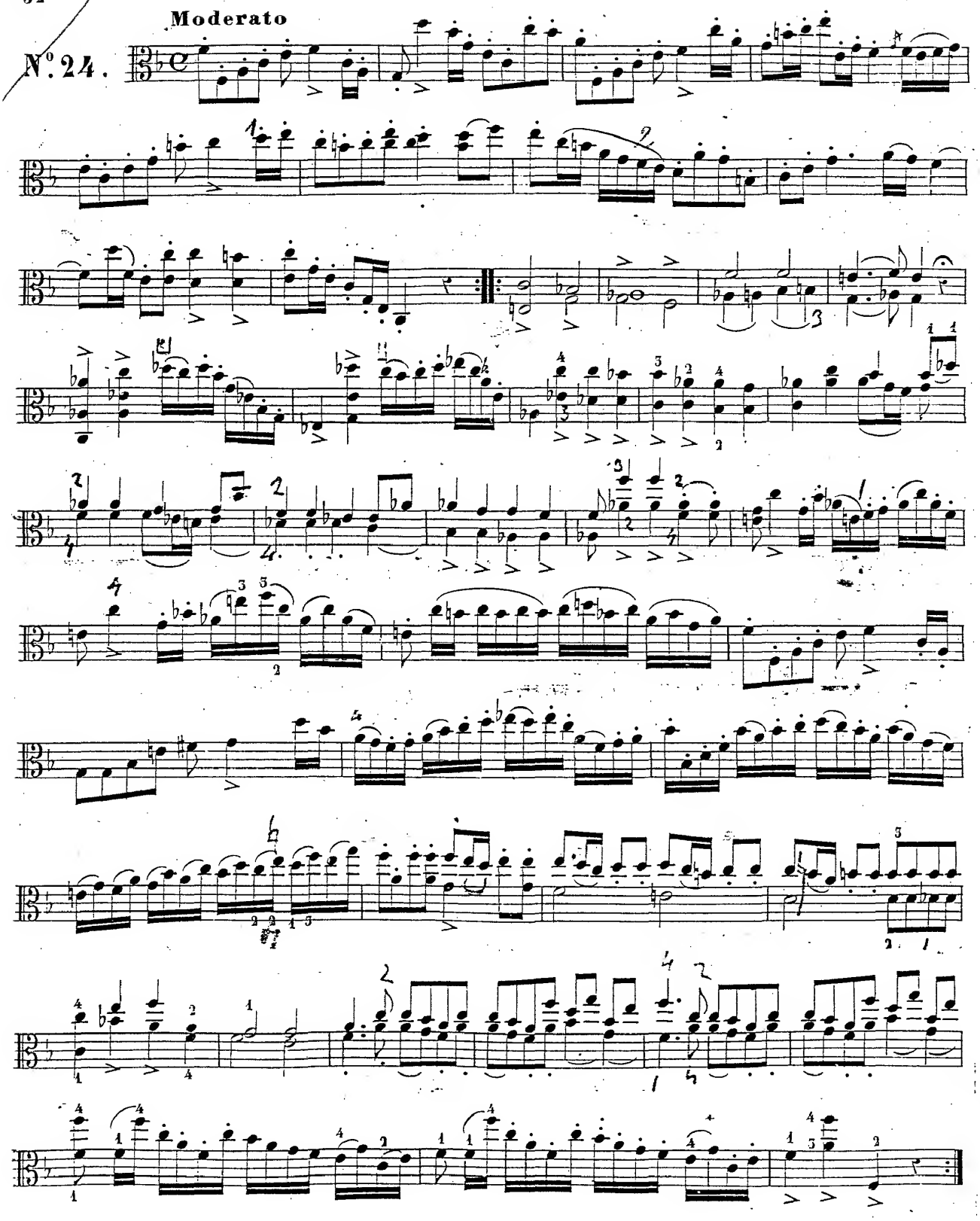
Andante




I.ª Posizione
I.ª Posizione
1.ª
2.ª

N°. 24.

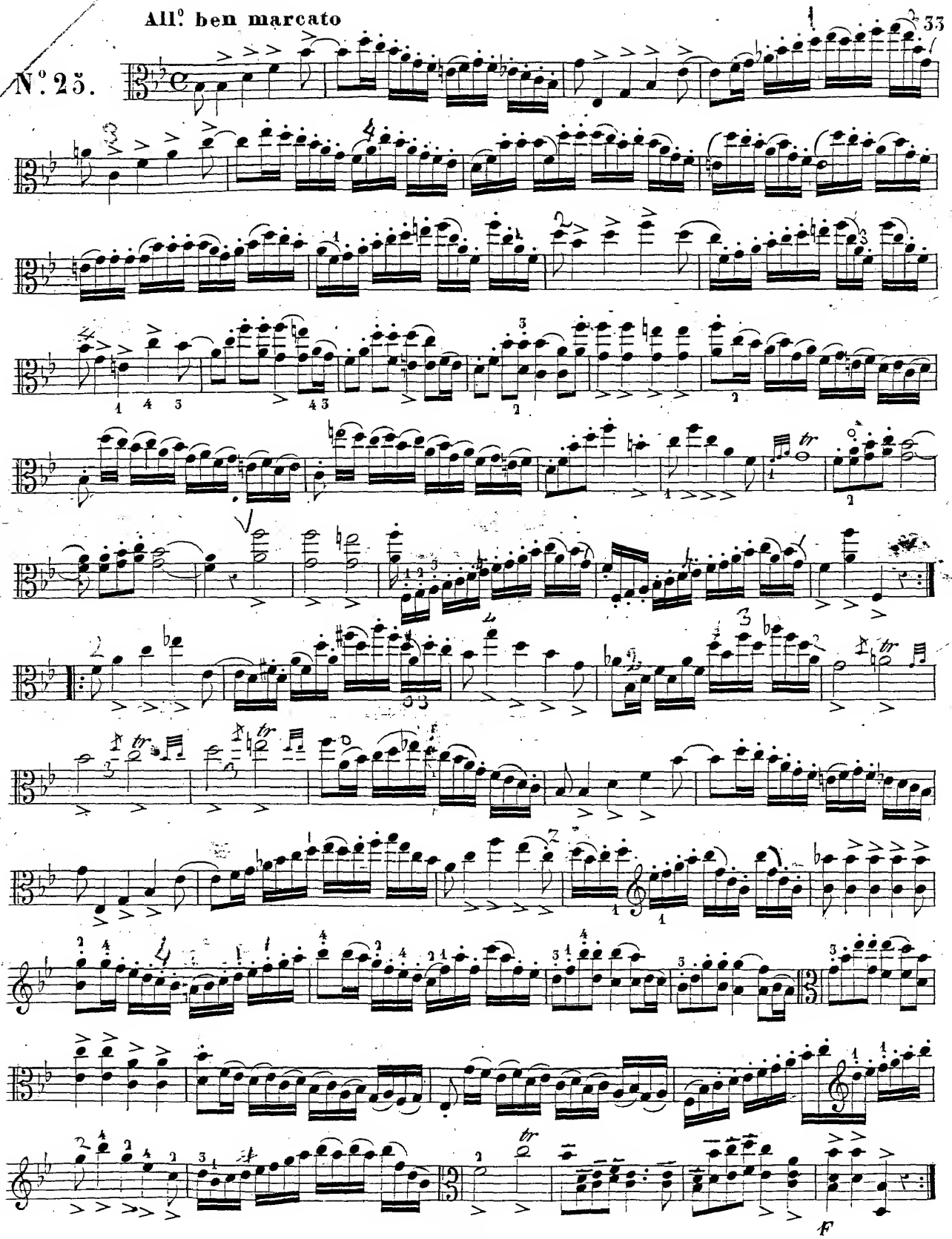
Moderato



All.o ben marcato

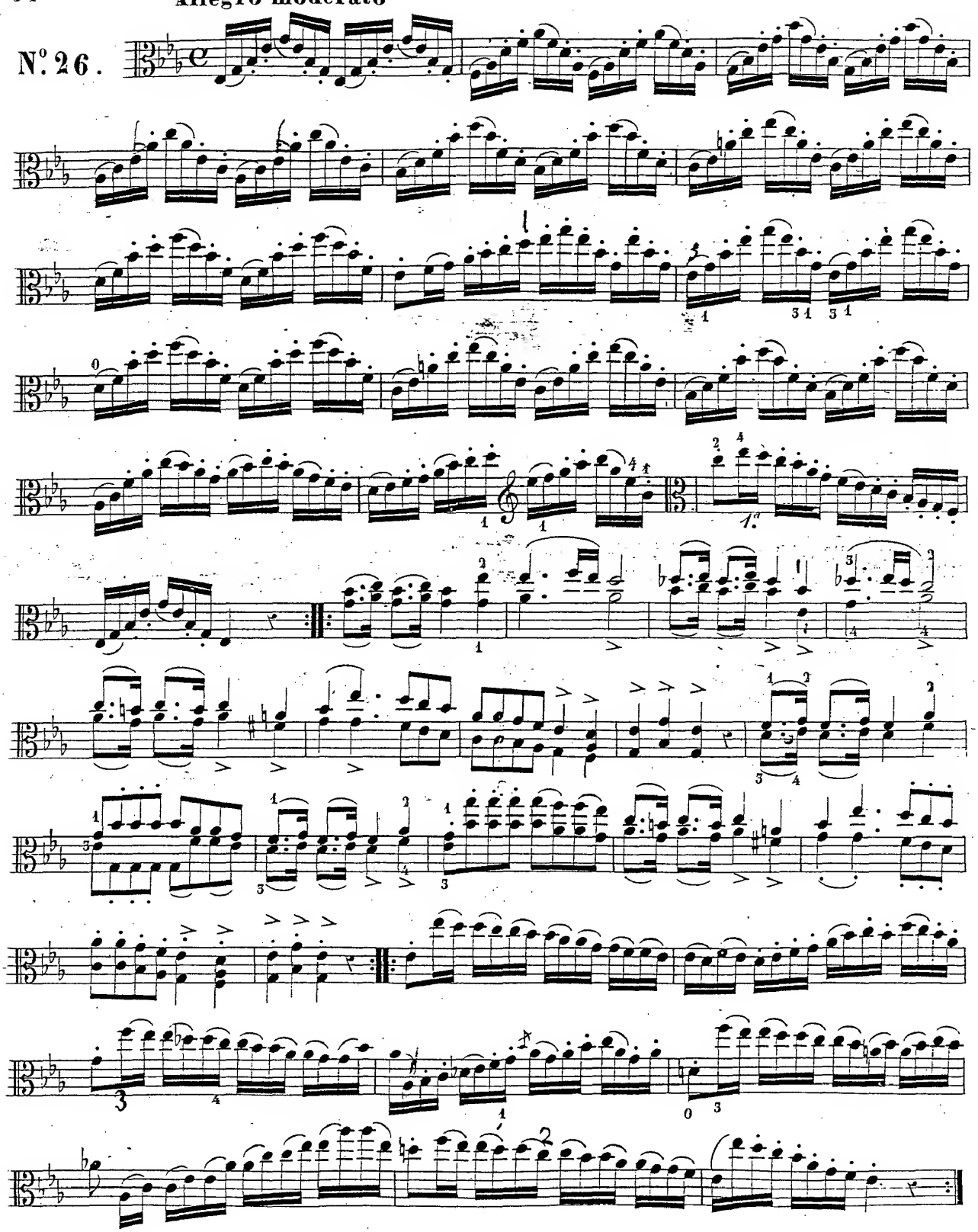
33

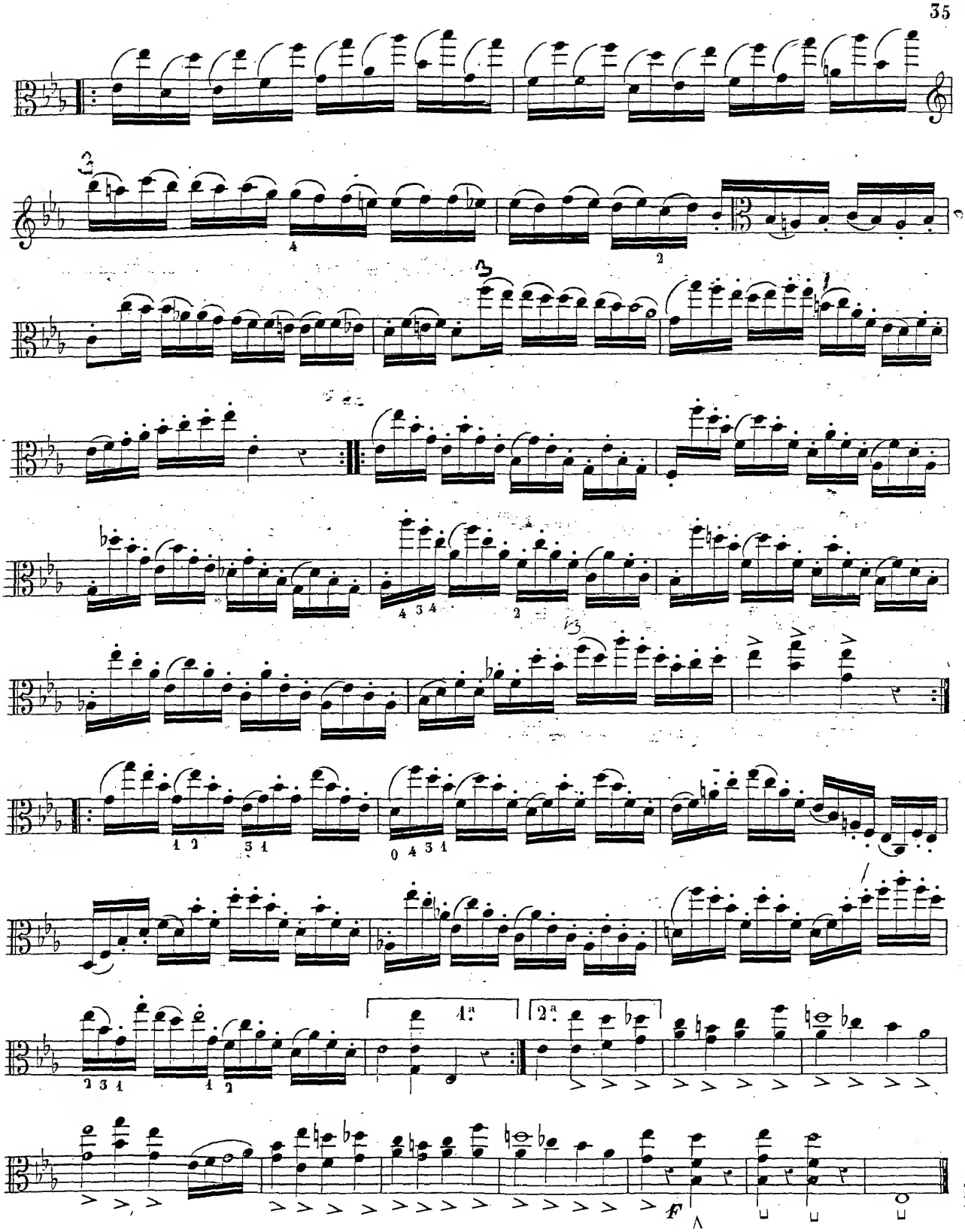
N.o 25.



Allegro moderato

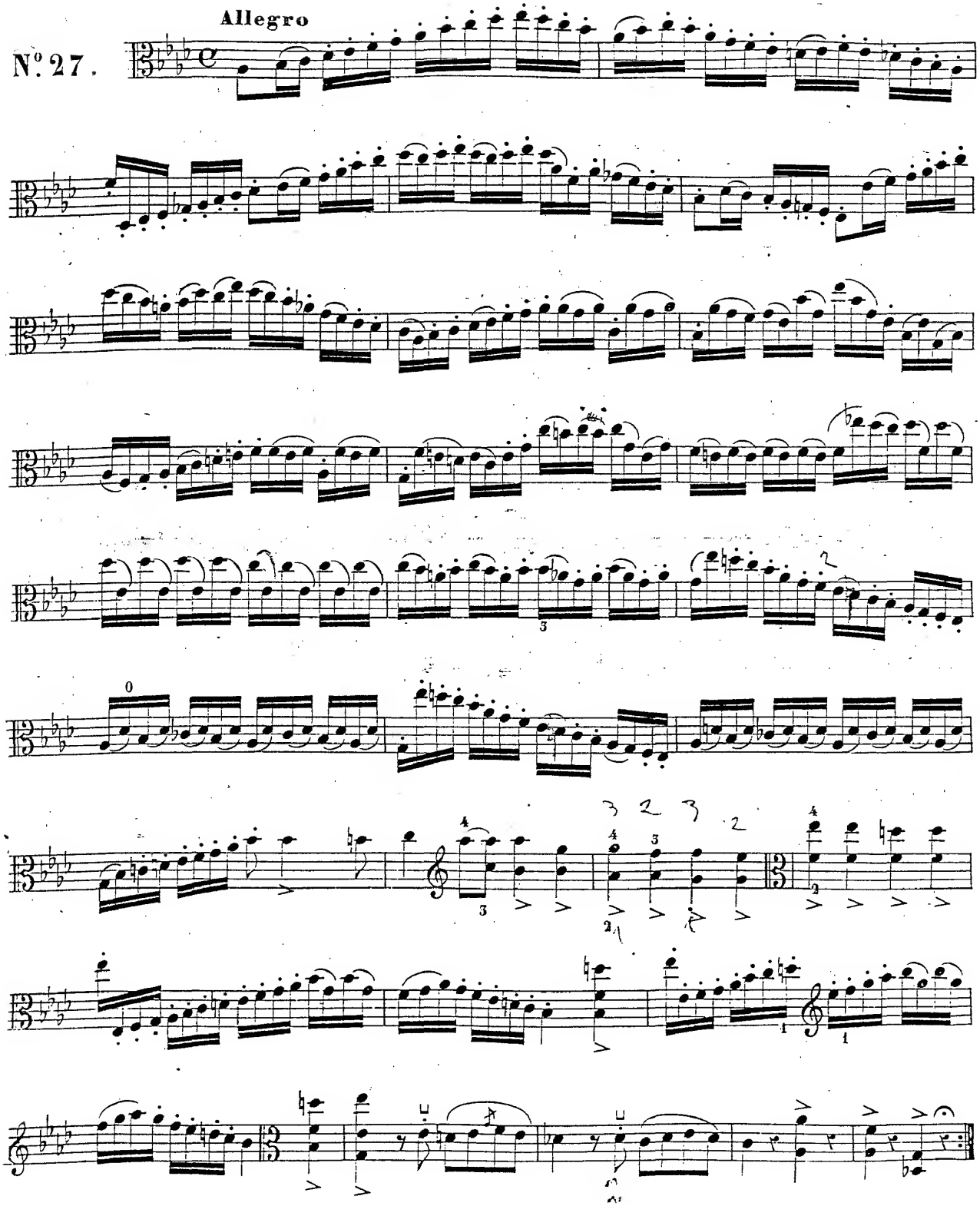
N°. 26.

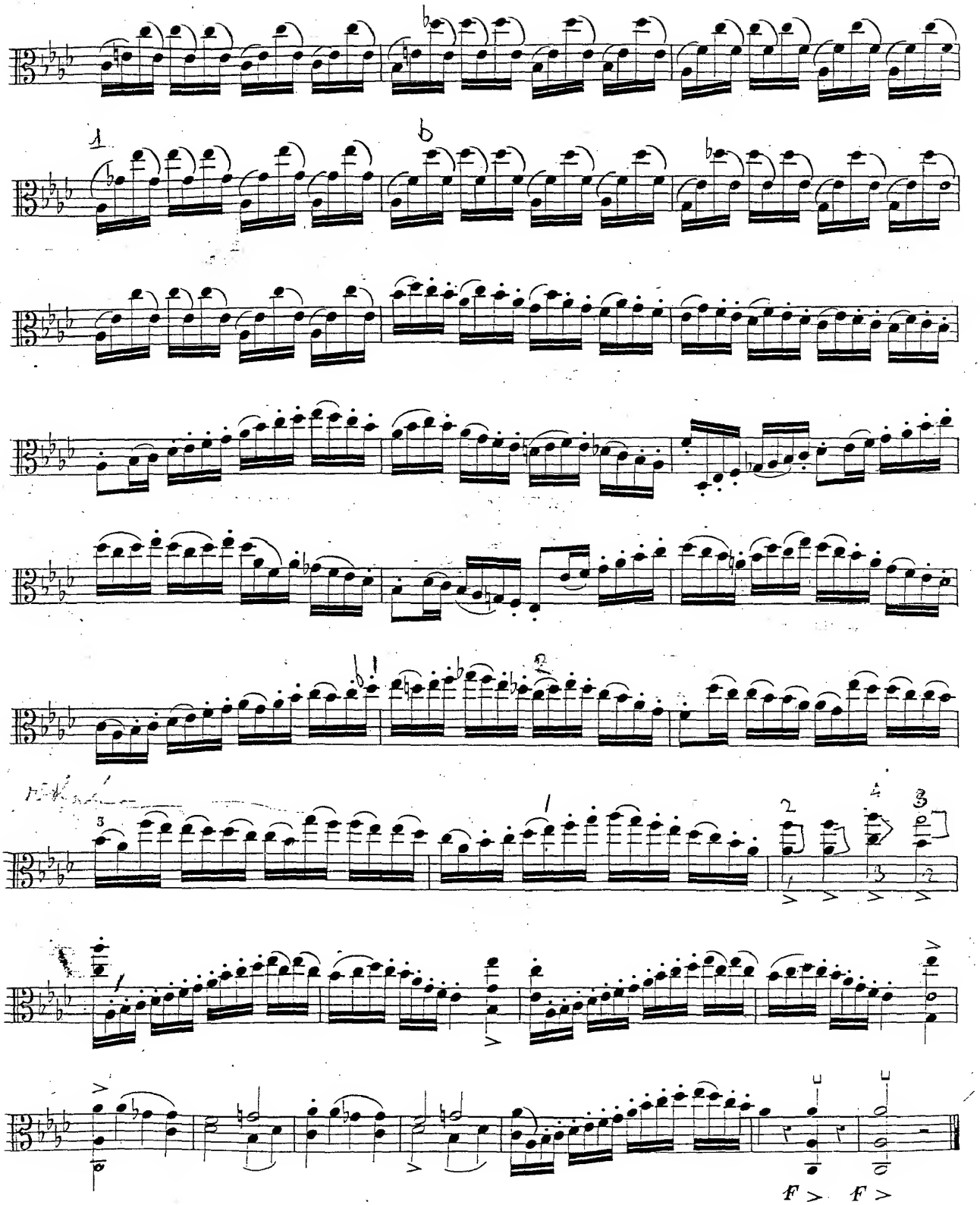




Allegro

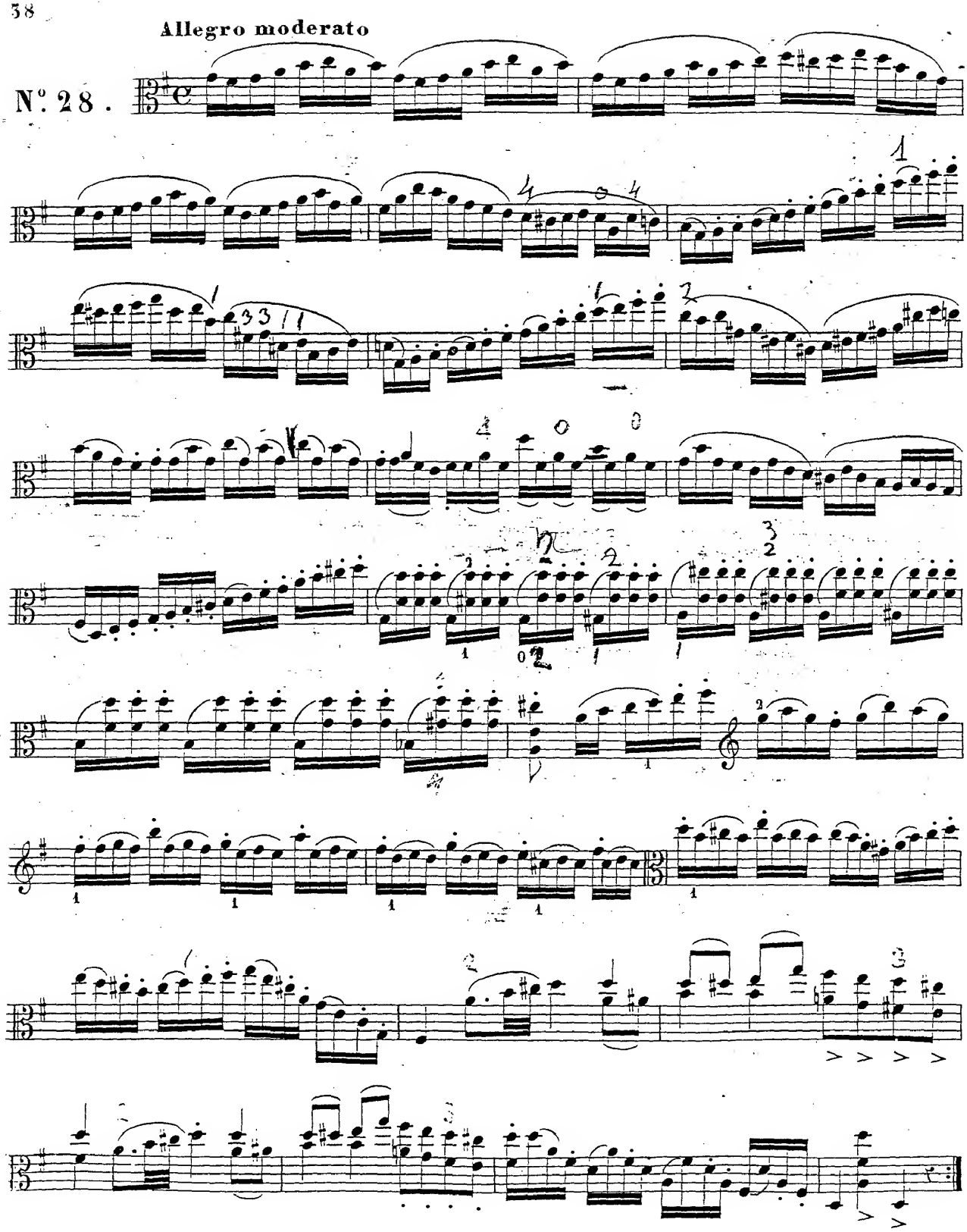
N°. 27.

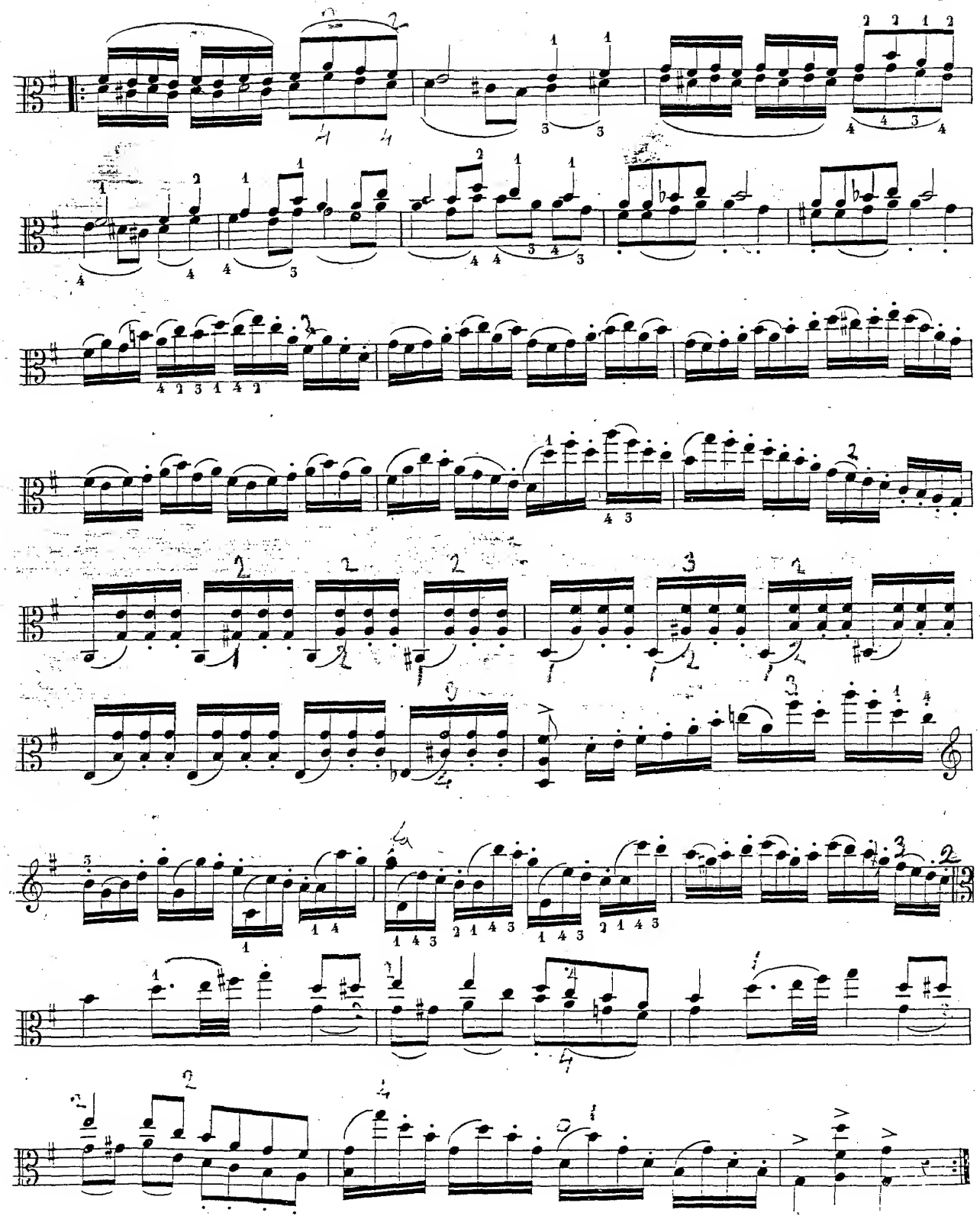


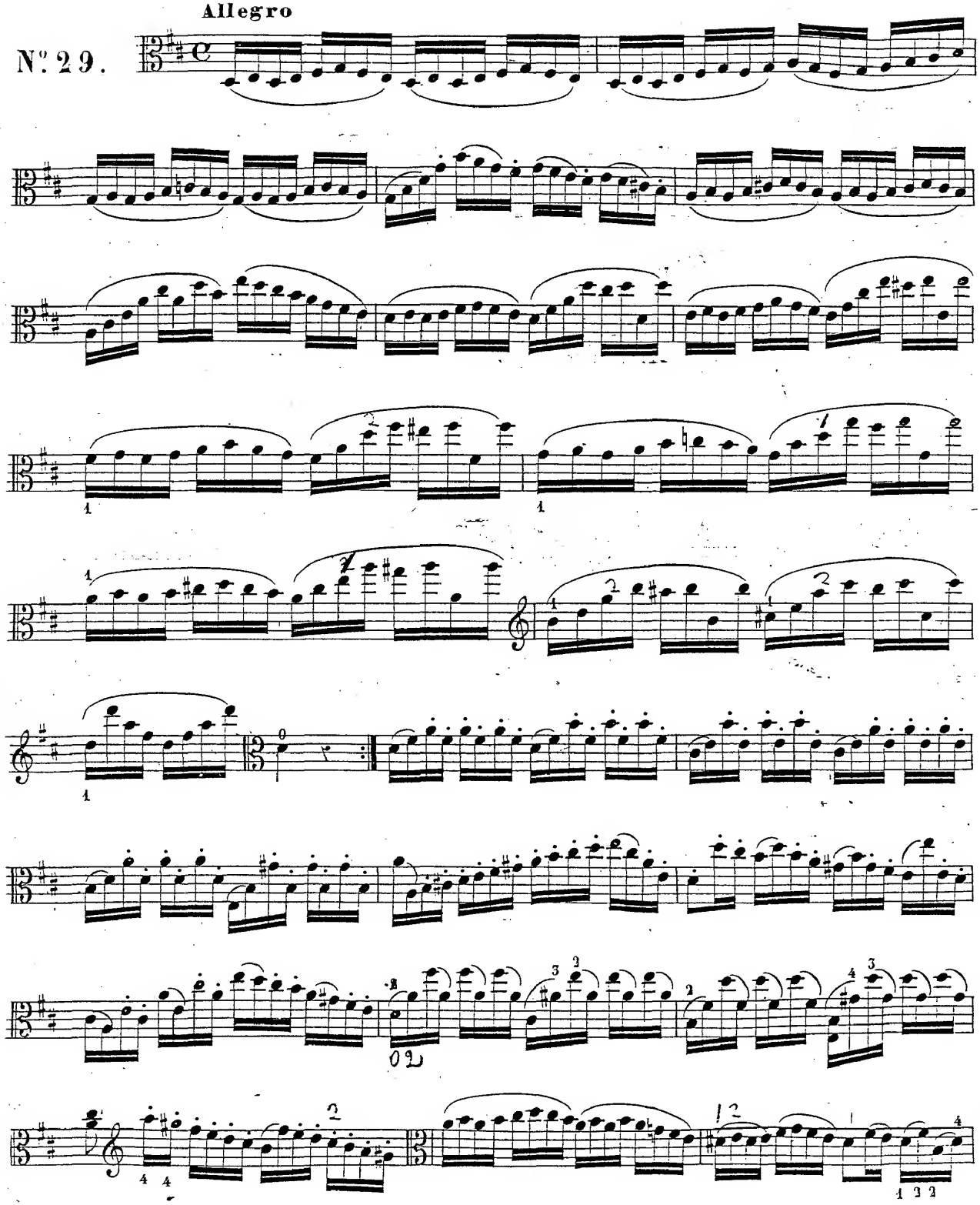
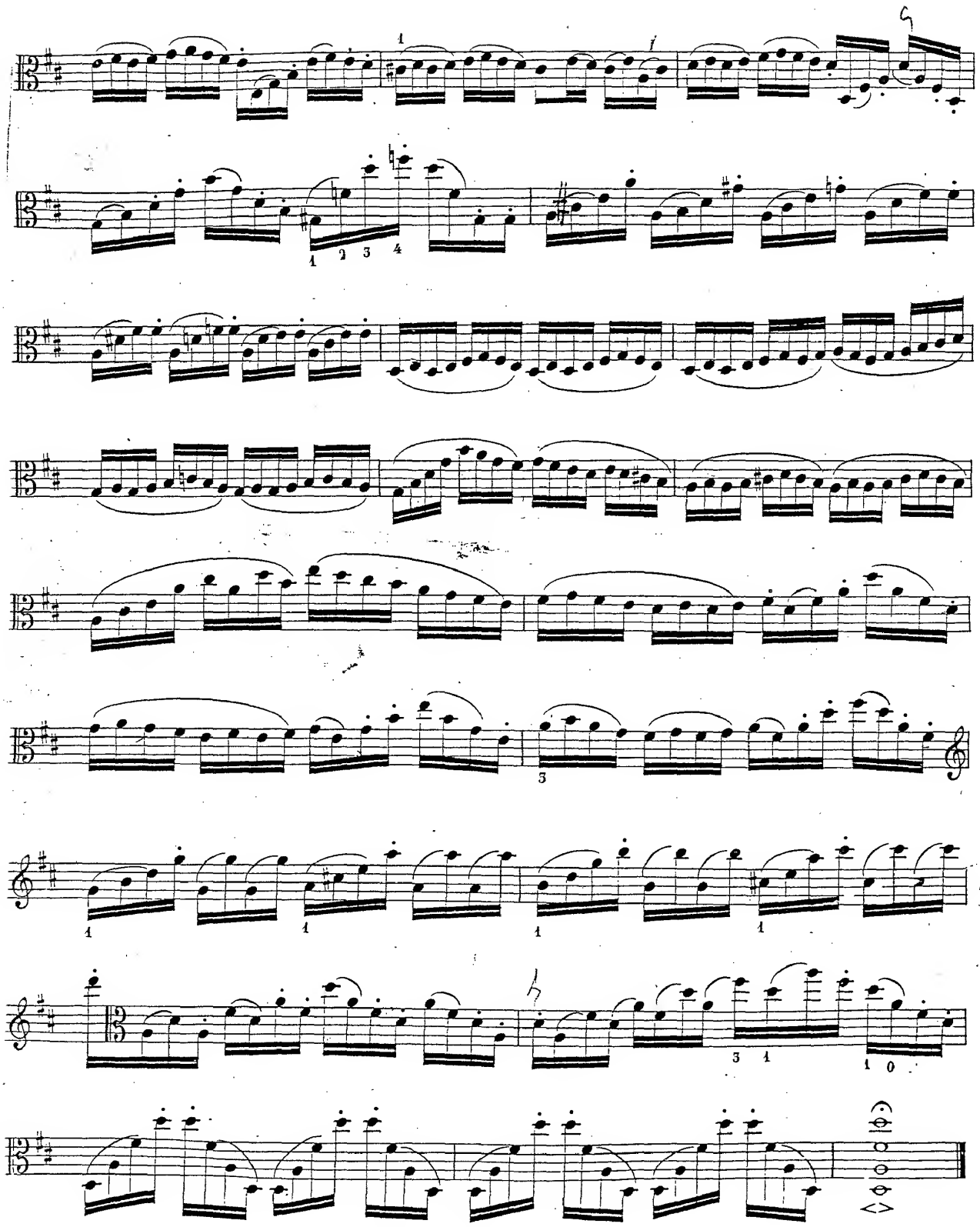

F >
F >

Allegro moderato

N°. 28.





Allegro

N°. 29.